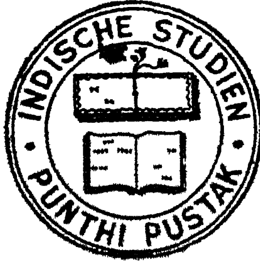
NATAKA-LAKSANA-RATNA-KOSA

In the perspective of
Ancient Indian Drama and Dramaturgy

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To

PIONEERS

In the Field of the Study of

INDIAN DRAMATURGY

FOREWORD

It is known to students of Sanskrit Literature that works on Sanskrit Poetics, written in different periods of Indian History, furnish evidence to indicate its growth and development But the paucity of literature on Sanskrit dramaturgy is a stupendous stumbling block to a critical study of its development through the centuries Though the Nāṭyaśāstra of Bharata is looked upon as the fountain source of matters relating to literature, both poetic and dramatic, yet it is unfortunate that an elaborate and adequate study and evaluation of topics on dramaturgy and its various problems is not available in subsequent works which are more or less anything but collections of matters of dramatic interest It is, therefore that the present work of Dr Siddheswar Chattopadhyaya will be read by scholars who have a genuine interest in Sanskrit drama and various problems concerned with it ,—its source, analysis, divisions of the plot and the like Dr Chattopadhyaya is well acquainted with dramatic technique in its various forms, being himself a finished actor of Sanskrit dramas With his rich personal experience in the domain of histrionic art he has been able to throw light on many difficult issues Dr Chattopadhyaya has utilised the work of Sāgaranandin to his advantage

I recommend the present book to all lovers of Sanskrit dramas

Calcutta
August 1, 1973

GAURINATH SASTRI

ACKNOWLEDGEMENTS

Present work is the first part of a study , the second, the last one waits completion

It was my revered preceptor Dr Gaurinath Sastri who initiated me into the study of ancient Indian drama and dramaturgy, guided me in my research work and has also graced my book with a foreword from his pen I find no language to express my gratitude adequately to him I am specially indebted to my esteemed friend Dr Kalikumar Datta Sastri, Research Professor, Calcutta Sanskrit College It was he who drew my attention to the Nātaka-laksana-ratna-kosa and helped me in every possible way by going through my writings, offering suggestions and clarifying many points through discussions I am also grateful to my respected friend Dr Gobindagopal Mukhopadhyaya, Professor and Head of the Department of Sanskrit, Burdwan University He had been taking a personal interest in the progress of the work Lastly but nowise in the least, I am thankful to my learned friends of the Calcutta Sanskrit Sahitya Parishat , but for their pursuation the present work could have neither been completed nor published

My thanks are due to Sri Sankar Bhattacharyya, proprietor of "Punthi Pustak" who had to cross many-a hurdle in bringing out this book to the light of the day He had even to change the press after first few formats were completed Many thanks to the owner of the Sri Ramkrishna Printing Works who at last managed to produce this volume neatly.

I am glad to record my obligation to my students, Prof Miss Archana Chaudhury and Miss Radharani Datta Ray, Research Scholar, who helped me in preparing the index

In conclusion, I frankly admit of my inefficiency as a proof-reader Moreover, due to some unforeseen reasons I could not even go through the proofs of first four formats Corrigenda thus became necessary

Burdwan SIDDHESWAR CHATTOPADHYAYA
Mahalaya, 1973

ABBREVIATIONS

Abhi bhā	=	Abhinava-bhārati
Abhi saku	=	Abhijñāna śakuntalam of Kālidāsa
ABORI	=	Annals of the Bhandarkar Oriental Research Institute
Ag	=	Abhinavagupta
Al sa	=	Alaṅkāra-samgraha of Amrtānanda yogin
Ar dyo	=	Artha-dyotanikā of Rāghavabhaṭṭa
An rā	=	Anargha rāghava of Murāri
Bāl rā	=	Bāla-rāmāyana of Rājasekhara
Bhā pra	=	Bhāva-prakāśana of Śāradātanaya
Bhar ko	=	Bharata Kosa
BSOS	=	Bulletin of the School of Oriental Studies
CHCSL	=	A concise History of Classical Sanskrit Litera ture of Dr G Sastri
Com	=	Commentary/commentator
Dh ā	=	Dhvanyāloka of Ānanda-vardhana
DR	=	Daśa-rūpaka of Dhanañjaya
DSL	=	Drama in Sanskrit Literature of R V Jagirdar
Ed	=	Edited by/Editor/Edition
Eng Tra	=	English Translation
f	=	Following
f n	=	Foot note
GOS	=	Gaekwad's Oriental Series
HSL	=	A History of Sanskrit Literature
HSP	=	History of Sanskrit Poetics
IHQ	=	Indian Historical quarterly
Ind Thea	=	Indian Theatre of C B Gupta
J A	=	Journal Asiatique, Paris
JOI	=	Journal of the Oriental Institute, Baroda
JOR	=	Journal of the Oriental Research Institute, Madras

Kā ā = Kāvyādarsa of Dandin
KM = Kāvyamālā Series
KSS = Kashi Sanskrit Series
Ku mā = Kundamālā of Dinnāga
l /ll = Line/Lines
LPSD = The Lawas and Practice of Sanskrit Drama of S N Shastri
Mā ag = Mālavikāgnimitra of Kālidāsa
Mā mā = Mālatī mādhava of Bhavabhūti
Mu-rā = Mudrā rāksasa of Viśākhadatta
Mr/Mrccha = Mrcchakaṭika of Śūdraka
Mg = Mātrgupta
Nāgā = Nāgānanda of Śrīharṣa
NC = Nātaka candrikā of Rūpa gasvāmin
ND = Nātya darpana of Rāmacandra-Gunacandra
NLRK = Nāṭaka-lakṣana ratna-kosa of Sāgaranandin, Ed M Dillon
NŚ = Nāṭya-sāstra
NSP = Nirnaya-sagara press
OH = Our Heritage
PHAI = Political History of Ancient India of Dr H Roychoudhury
PRYB = Pratāpa rudra-yaśo-bhūṣana of Vidyānātha
Ra ca = Rasa candrikā, commentary of Śanakara on Abhi-saku
RB = Rāghava-bhaṭṭa
RS = Rasārṇava-sudhākara of Śinga-bhūpāla
R t = Rāja-tarangiṇī of Kahlana
R V = Ratnā vali of Śriharṣa
San-dā = Sangita dāmodara of Śubhankara
SCAS = Some concepts of the Alankāra Śāstra of V Raghavan
SD = Sāhitya-drapana of Visvanātha
Śdt = Śāradātanaya
Sgn = Sāgaranandin
SOLRP = Some Old Lost Rama Plays of V Raghavan

Śr pra	=	Śrngāra prakāśa of Bhoja
SSP	=	Sanskrta-sāhitya Parisàt
The Skt Dr	=	The Sanskrit Drama of A B Keith
Ṭi-sar	=	Ṭikā sarvasva of Sarvānanda
The TSS	=	The Theory of Sandhis and Sandhyaṅgas of T G Mainkar
TSS	=	Trivandrum Sanskrit Series
U ca	=	Uttara-rāma carita of Bhavabhūti
VDP	=	Visnu dharmottara purāna
Vik u	=	Vikramorvaśiya of Kālidāsa
V sam	=	Veni samhāra of Bhattanārāyana

Chronological position of some important writers and works on Indian dramaturgy, and commentators of dramas, accepted in the present work —

Nāṭya śāstra of Bharata	C 300 B C —300 A D	
Abhinava-bhāratī of Abhinava-gupta	980-1030	,,
Daśa-rūpaka of Dhanañjaya	975-995	,,
Avaloka of Dhanika	C 1000	,,
Śṛngāra-prakāśa of Bhoja	1005-1054	,,
Nāṭya-darpana of Rāmacandra-Gunacandra	1093 1175	,,
Bhāva-prakāśana of Śāradātanaya	1175-1250	,,
Pratāpa rudra yaśo-bhūṣana of Vidyānātha	1275-1325	,,
Sāhitya darpana of Visvanātha	1300-1340	,,
Rasārnava-sudhākara of Śingabhūpāla	1340-1360	,,
Nāṭaka-candrikā of Rūpa-Gosvāmin	1470-1554	,,
Jagaddhara (Com *Mālati-mādhava*)	14th cen	,,
Kāṭayavema (Com on *Mālavikāgnimitra*)	1381-1416	,,
Rāghava-bhaṭṭa (Com on *Abhi śaku*)	1475 1500	,,
Śankara and Narahari (Coms on *Abhi-śaku*)	C 1500	,,
Raṅganātha (Com on *Vikramorvaśīya*)	C 1600	,,
Dhuṇḍirāja (Com on *Mudrā-rākṣasa*)	1713-14	,,
Rucipati (Com on *Anargha-rāghava*)	C 1600	,,

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INTRODUCTION

From my college days, I have all along been an ardent admirer of Sanskrit drama and an active participant in the production of and acting in Sanskrit plays As a student and then as a teacher in the Under Graduate and Post Graduate classes, very often I came to be confronted with difficult problems concerning various topics of Sanskrit drama and dramaturgy These problems could not be satisfactorily solved with the help of either the standard text books like the *Dasa rūpaka* and *Sāhitya-darpana*, or the available commentaries of dramas Though of much help in some cases, the commentaries do not mostly follow a definite school of thought but unhesitatingly quote divergent opinions from different sources and thus help little to form a definite concept Their value as treasure house of quotations from lost works, however, cannot be ignored My confusion became worse confounded when I made an attempt to compare the views of these works with those found in the *Nātya-sāstra* and *Abhinava-bhāratī* It is a common experience to every student of Sanskrit drama and dramaturgy that the commentators and later theorists profess an almost religious allegience to the *Nātya-sāstra* while giving divergent and sometimes self-contradictory views on any topic To name only a few, the theory of correlation of the three pentads (Avasthā, Sandhi and Arthaprakrti) the nature of the five Arthopaksepakas and their relation with the Anka, the significance of Vrtti, the prohibitive injunctions against the representation on the stage of such incidents like death, marriage etc , are some such topics The standard work of Dr A B Keith is inadequate to explain these problems like many others

It is not our business to find out here the shortcomings of my fore runners in the field With due respect to those scholars, it may be stated that none of the recent publications[1]

could answer fully the problems raised in my mind or by my students There had been no comprehensive and historical study of all the topics, related to the source, analysis and division of the plot of Sanskrit drama from different stand points and according to divergent views The technique, involved in the division of the play for representation and other allied topics have been discussed so long very casually That the theory of Arthopaksepaka had a history of development from a very simple state to a complex one, remained overlooked so long For the first time, an attempt has been made here to have a comprehensive and critical study of all these topics

So far as the available texts on dramaturgy are concerned there is a long gap of more than seven centuries between the *Nāṭya-śāstra* (C 300 B C to 300 A D) and the *Abhinava-bhārati* (A D 980 1030) But that this long period was not completely barren is brought home to us by the views dis cussed in the *Abhinava-bhāratī*, *Nāṭaka lakṣana ratna kosa*, *Śṛngāra-prakāsa* and the *Bhāva prakāsana* mainly For a proper comprehension of the theories of the *Nāṭya-śāstra*, it is imperative that all these works should be studied Abhinava-gupta followed a particular school of thought in interpreting the *Nāṭya sāstra* and almost at every step he referred to and criticised other views Many of these views are found to be followed by Sāgara and it appears that he followed an earlier school of thought Nowhere in the topics studied in the following chapters, Sāgara betrays any knowledge of the opinions of Abhinava gupta specifically, excepting in cases where both agree

In the following chapters the *Nāṭaka lakṣana-ratna kosa* has been taken up as the starting point for a comprehensive study of the theories of the *Natya-sāstra* and their later developments The work is neither a full commentary of the *Nāṭya śāstra* like the *Abhinava bhārati* nor an independent treatise like the *Dasa-rūpaka*, *Nāṭya darpana* etc, nor it is a collection of all the current views with occasional attempts

of bringing about a synthesis among them, as the *Śṛngāra prakāsa* and *Bhāva-prakāsana* The portion of the *Nāṭaka-lakṣaṇa-ratna kosa* with which we are concerned in the present study, is based on only a few chapters of the *Nātya-śāstra* It has been shown in the following chapters that almost in each case Sāgara quotes from the *Nātya-sāstra* and adds his comment, or describes a topic and then quotes from the *Nāṭya-sāstra* in his support It has also been shwon that wherever Sāgara's reading of the *Nātya śāstra* differs from Abhinava gupta's, the former finds support in one or other of the manuscript readings

Sāgara refers to and comments on many views not found in the Nātya-sāstra, but those of Mātrgupta receive his special attention, where the latter differs from the most commonly accepted opinions, Sāgara sides with him and this has been shown in several cases in the following chapters Following Mātrgupta, Sāgara admits only Sanskrit speaking characters as Vita, Tāpasa, Vipra etc, in a Praveśaka Mātrgupta's novel theory of Sandhi-s, as found in the *Nāṭaka lakṣana-ratna-kosa* has been fully explained and it has been shown that Mātrgupta's shorter method is but an alternative one and not a substitute of the elaborate method of Bharata and that the Sādhyādi pañcaka theory is most probably older than Mātrgupta to whom it is attributed by some scholars, other than Sāgara Mātrgupta's opinion about the Sandhyantaras has also been fully discussed

Nātaka-lakṣana-ratna-kosa "The gem treasury of the views of dramaturgic text", makes us acquainted with some principles which are found to be generally followed by ancient dramatists Some later theorists and commentators ascribes them to Bharata, but the principles are not found in the present versions of the *Nātya sāstra*[2] An attempt has been made for the first time, to trace the roots of these principles and their implications

In the following chapters, each topic as described in the

Nāṭya-śāstra has been studied independently and in the light of Sāgara's exposition The view of Sāgara has been compared with that of Abhinava In doing so, all the different views on any particular topic, as referred to by these two authorities have been discussed To make the study thorough and comparative, the standpoints of the *Śṛngāra-prakāsa, Dasa rūpaka, Nāṭya-darpana, Bhāva prakāsana, Rasārnava-sudhākara* and the *Nāṭaka-candrikā* have been discussed In some cases the *Pratāparudra yaśobhūsana* and the *Alamkāra-samgraha* have also been consulted In every case, however, attempt has been made to present a comparative study of the theories and their application in ancient dramas In this connection the views of the commentators of dramas have been discussed Attempts, wherever possible, have also been made to show chronological development of theories from the *Nāṭya śāstra* to later commentators In short, in the following pages the development of the theories concerning mainly with the plot of Sanskrit drama through ages has been studied in relation to the dramatic literature

Most modestly this thesis can claim to have treated for the first time in the above method, some views of Mātrgupta, the problem relating to the source of the plot of Nātaka and featuring of a contemporary hero therein the actual implication of each member of the three pentads and their mutual relation and the evolution of the Sandhyantara-s The nature of the individual Arthopaksepaka s has been explained fully (Chap IX) and it has been shown that the original conception of this pentad was thoroughly misunderstood later and that the Anka itself was recognised by early theorists as an Arthopaksepaka Fresh light has been thrown on the topic of Sandhyanga s, Patākāsthānaka s the naming of plays and the Vrtti s The history of the Sandhyantara-s, specially of of their definitions has been traced Under the topic "What is and what is not permissible to be visibly represented in an Act" the prohibitive injunctions of the *Nāṭya-śāstra* have been thoroughly discussed and it has been shown that the

spirit behind these injunctions has been overlooked in later texts and the variety of acts and incidents permissible to be visibly represented came to be curtailed more and more Most of these topics had hitherto been discussed either very casually or giving more importance to later text books The fact that there were different schools of thought, followed by dramatists and theorists had been overlooked The *Nāṭya-śāstra* treats the science of dramaturgy in *extenso* and is undoubtedly based on a tradition which developed through centuries in ancient India It acquired a sanctity, almost religious in character, in the dim past The *sūtra*-like verses of the monumental treatise are amenable to different interpretations So, the propounders of later school found no difficulty in maintaining divergent views and at the same time professing allegience to the *Nāṭya-śāstra* We have tried here to trace the origin of these schools as far as possible and to clarify their standpoints

The *Nāṭaka lakṣaṇa-ratna kośa* of Sāgara nandin and its age

The text of the *Nāṭaka lakṣana ratna kosa* used here is the solitary one that was edited by Professor Myles Dillon in 1937, from a single manuscript which was discovered by Professor Sylvain Levi from the collection of the Rājaguru Hemrāja Śarman of Nepal Professor Levi published a report on the work in the Journal Asiatique (Vol XCIII, October-December 1923) Several papers on the work were published by eminent scholars like P K Gode M R Kavi and Dr V Raghavan Then in November, 1960 a translation of the text by Professor M Dillon, revised by Dr Murray Fowler and Dr V Raghavan with introduction, notes and amendations by the latter was pnblished as a volume of Transactions of the American Philosophical Society, Philadelphia Dr V Raghavan has identified most of the illustrations quoted by Sāgara from a member of plays His notes, amendations and identifications have proved to be very useful for our purpose of exposition and comparative study There are, however, cases where we have failed to share the opinions of Dr Raghavan for which reasons have been given along with

our suggestions Most gladly and frankly do I acknowledge my indebtedness to the above scholars In a few cases, sources of illustrations from anonymous works have also been traced

Besides many anonymous sources (referred to with such remarks as *tathāhi, anyeca, ācārya āha* etc), Sāgara refers to a host of authorities on ancient Indian dramaturgy The name of Bharata, however, tops the list [3] But it is significant that the name of Kohala is conspicuous by its absence While describing the distribution of the Rasa s among the four Vrtti s, Sāgara quotes a verse[4] the third foot of which is ascribed to Kohala by Abhinava gupta [5] The entire verse may thus be ascribed to Kohala The editor of the *Nātya sāstra* (GOS) informs us that one *mātrkā* support the reading of Kohala instead of that accepted by Abhinava and gives the whole verse[6] which again tallies with the reading of Sāgara It is to be noted here that there is no mention of Śānta rasa in the verse and Sāgara also does not count that Rasa But Sāgara ascribes the verse to Ācārya In ten occasions Sāgara refers to his source as the saying of Ācārya, eight of which have been traced in the *Nātya śāstra* [7] Another verse, attributed to Ācārya, describes the three ways of sowing the germ and seems to be taken from some lost version of the śāstra [8] In the present case also it may be presumed that Sāgara believed that the above verse distributing the Rasas among the Vrttis was Bharata's Mm P V Kane opines, "It appears that Kohala's work influenced the redac tors of the *Nātya-sostra*" It is possible that the above verse was included in some version of the *Nātya-śāstra* long before Sāgara-nandin who had an access to that version and found no reason to suspect its authenticity In our discussion on Bindu it has been shown that Sāgara seems to follow the view of Kohala, of course without mentioning his name Besides these two cases any direct influence of Kohala is not found in the *Nātaka-lakṣana ratna-kosa* There are many references to the name of Kohala in the *Abhinava bhārati*

and *Bhāva Prakāsan*, Sāgara-nandin's silence in the matter is inexplicable

It has been stated above that Sāgara gives more importance to the views of Mātrgupta His work has not come down to us and it is a serious loss to any student of Indian dramaturgy The *Rājatarangini* gives an account of one Mātrgupta who ruled for some years in Kashmir in the 7th cen A D , and was a celebrated literary figure and patron It is generally believed that he wrote an independent treatise on dramaturgy in *anuṣṭubh* verses Several verses from his work with his name are found to be quoted in the *Tīkā-sarvasva* of Sarvānanda and the *Arthadyotanikā* of Raghava bhatta Ranganātha and Vāsudeva give the definition of Sūtradhāra from the work of Mātrgupta Śāradātanaya also refers to his views with and without mentioning his name [11] But it is the *Nātaka lakṣana ratna kośa* from which we can have a real insight into Matrguptas originality and understanding of the art of dramaturgy Special attention has been given here in dealing with the views of Mātrgupta and it has been shown that Sāgara also seems to have quoted some verses from the work of Mātrgupta without mentioning his name [12] It may be pointed out in this connection that Abhinava who refers to the views of a host of ancient Indian theorists, quotes Matrgupta only once and that is also on Puspa, a technical term for a particular way of the playing of the binā [13] Abhinava's comparative silence about the views of Mātrgupta is also inexplicable Subhankara in his *sangita dāmodara* quotes Matrguptas view on Sandhi but does not mention his name It appears that he had no direct access to the work of Mātrgupta and took those verses from some other work, most probably the *Nātaka-lakṣana* [14] In any case, Matrgupta's "work must have been available until recent times[15]" as can be surmised from the quotations found in the late commentaries pointed out above It is interesting to note that Rāghava-bhatta quotes verses of the *Nātya-sāstra* but attributes them to Mātrgupta[16] Either Rāghavabhatta

is wrong or it may be presumed that some verses of the *Nātya sāstra* were taken by Mātrgupta verbatim

Prof Sylvain Levi observes that Viśvanātha seems to have drawn extensively upon the *Nātaka-lakṣana* without acknowledgement [17] Dr V Raghavan substantiates this observation and points out that regarding the Nātyālaṅkāras the *Sāhitya darpana* be indebted to the *Nāṭaka laksana*, but so far as the examples of the Upa-rūpakas and some other illustrations are concerned, Viśvanātha's indebtedness to Sāgara is certain He also gives a concordance of passages common to the *Nātaka-laksana* and the *Bhāva prakāsana* and observes that a close relation between these two works is undeniable and further shows that Bahurūpa miśra knew the *Nātaka laksana-ratna kosa* [18] It has been shown in the present discourse that all the names of Acts referred to in the *Bhāva prakāsana* and in the sixth chapter of the *Sāhitya-darpana* are found in the *Nātaka-lakṣana* [19] Not only the names of Acts but the citations therefrom in the *Bhāva prakāśana* (written between 1175 1250 A D) and in the *Sāhitya darpana* occur in the *Nātaka-lakśana* in similar contexts in almost all cases, whereas all the names of Acts found in the *Nāṭaka lakṣana* do not occur in the above two works So, the indebtedness of *Śāradātanaya* and Visvanātha to Sāgara nandin seems to be undeniable None of them, however, mentions the name of either the work or its author

Śubhankara, a Bengali theorist of the 15th century, names a *Ratnakosa* in his *Sangīta-dāmodara* as one of his sources[20] and this *Ratnakośa* is undoubtedly the *Nātaka lakṣana-ratna-kośa* Most of the cases where Śubhankara appears to be indebted to the *Nātaka lakṣana* come under our discussion and have been noted in respective places A concordance of passages common to the *Nātaka laksana ratna kośa* and the *Saṅgīta dāmodara* is given here [21]

Sangita domodara	*Nātaka lakṣana-ratna-hośa*
(1) P 16, ll 18-19	ll 17-18, *rgbhyah pāthyam abhūd gītam sāmabhyah samapadyata/ yajurbhyo' bhinayā jatā rasāścāthar vanah smrtāh//* The verse contains what is said in the *Nātya-sāstra* (GOS) I 17, but the reading is quite different
(2) P 71, l 16	l 2167, *harıtālādı sāmagı ı masi sarva tu varnıkā /*
(3) P 72 *Kutopi svecchayā* etc	ll 365 366, (infra pp 171)
(4) P 72 *asūcitasya pātrasya etc*	l 331, (infra pp 163)
(5) P 73, ll 4 5	ll 1045-1046, (infra p 223)
(6) P 81 *devatā darśanāntam* etc ,	l 389, (infra p 82)
(7) P 97	ll 460-469, (infra View of Mātigupta on Sandhis)
(8) PP 98-99	ll 925 929, 994-995, (infra Sandhyantaras)

Mr M R Kavi has pointed out that Sarvānanda, Subhūti, Jātaveda, Kumbhakarna, Rāyamukuta and Jagaddhara have mentioned or quoted from the *Nātaka-laksana-ratna kosa* [22] Dr V Raghavan, however, notices that Sarvānanda practically refers to *Ratnakosa* the lexicon[23] which has been referred to by many including Śankara and Narahari from Mithila Mr M R Kavi of Jātaveda's borrowing cities, *srngāra-vīra* etc *iti ratnakose cakārāt sānto pi grhītah* But Sāgara nandin enumerates the Rasas in a verse (ll 1861-1862) where there is no *cakāra* My esteemed friend Dr K K Datta Shastri informs me that Rāyamukuta actually quotes from the *Nātaka lakṣana ratna kośa* [24] Among commentators of dramas Jagad dhara, Ranganātha and Rucipati are stated to have drawn upon this work [25] Ranganātha cites Sāgara regularly by

name [26] *Rasa-candrikā* and *Tippani*, two commentaries on the *Abhijñāna sakuntala* by Śankara and Narahari respectively,[27] give clear evidences of their indebtedness to Sāgara-nandin Both explicitly state the name *Ratnakosa* [28] Most of their citations come under our discussion which have been pointed out in respective places Thus, it appears that the *Nāṭaka-lakṣana ratna kośa* came to be recognised as a standard work fit to be drawn upon by the writers and commentators beginn ing from the 13th century A D

In our discussion it has been shown in many places that Sāgara betrays no knowledge of the *Abhinava-bhārati* and the *Daśa-rūpaka,* whereas in several occasions Abhinava criticises the views held by Sāgara who seems to follow an older school Mr M R Kavi opines that the style of Sāgara is older than that of Abhinava The *Viddhaśāla-bhañjikā* of Rājaśekhara (10th cen A D) has been cited in the *Nāṭaka lakṣana* (1 3071) and this provides the upper limit of Sāgara's date Mr M R Kavi and P K Gode[29] assert that Subhūticandra borrowed from the *Nātaka-laksana* T R Cintamani, P K Gode and M R Kavi, all are of opinion that Subhūticandra was alive between 1062-1172 A D [30] Sarvānanda wrote his commentary in A D 1158 1159 The validity of the suggestion that he quotes from the *Nātaka-lakṣana* has been challenged by Dr V Raghavan, as stated above He, however, admits that the two passages where Sarvānanda and Sāgara illustrate the three types of Śṛngāra are very close to each other, though the contexts are different [31] The closeness is so intimate that it suggests the borrowing of one from the other Sarvānanda refers to the name *Ratnakosa* So, the suggestion that he quotes from the *Nāṭaka-lakṣana-ratna-kosa* cannot be ruled out altogether though no conclusive evidence is available From all these it appears that Sāgara nandin cannot be placed below the 11th century A D

NOTES

1 Most important recent publications are — The Laws and practice of Sanskrit Drama (1961) by Dr S N Shastri, The Theory of the Sandhis and Sandhyangas (1960) by Dr T G Mainkar The Conception of Sandhis in the Sanskrit Drama by Dr V M Kulkarni (JOI Vol V) is a brilliant paper So far as the method of treatment is concerned, I am glad to confess my indebtedness to Dr Kalikumar Dutta Sastri His two highly learned papers, Prologues and Epilogues in Sanskrit Drama and Pūrvaranga, (OH Vol V, Pt I, Vol IX, Pt I) give a comprehensive and historical study of the topics In this respect Dr V Raghavan (then a researcholar) showed the way in his illuminating discourse on Vrthi in J O R, Madras, 1932 33

2 Cf infra, the different ways of *bija-nyāsa* (chap Bija), the prohibition regarding the entrance of a character without being previously indicated (Chap on Pravesaka), the distinguishing mark between the Pravesaka and Viskambhaka

3 For the list of names of authorities cited or used in the NLRK see the NLRK Eng Tra p 71

4 NLRK ll 1059 1062 This one has been taken into account in our discourse on Vrtti, Chap XIX

5 NŚ GOS Vol II p 452

6 NS GOS Vol III p 105, the *mātrkā bha*

7 Cf the text of the NLRK below ll 133, 333, 355, 535, 905, 912, 1394 2778, NS (GOS) respectively XIX 20-21, XVIII 34-35, XVIII 37, XIX 39, XIX 104 106, XVIII 42 XXII 33, XVIII 45

8 NLRK below l 548 For elaborate discussion see infra chap III, Bija It may be noted here that at least in one case Sgn attributes a verse (NLRK below l 2409) to the sage Bharata which is not found in the present NŚ.

9 Mm P V Kane, HSP p 24 The point has been discussed in Chap VIII B, particularly below "A general review of the Arthapaksepakas"

10 Vik-u, p 6, *Karpūramañjari*, p 5 *Koneśvari ṭikā* on Vik-u (ABORI Vol 38, Pts III-IV edited by H D Velan kar) also quotes a verse of Mg on *tenā giti* p 286

11 Bhā pra p 234, l 22 mentions the name of Mg, but in p 216, ll 9-10, Sdt refers to the view of Mg without mentianing his name

12 Infra f n 40, below the Sandhyanga Karana

13 Mm P V Kane, HSP, p 54

14 Infra, Chap IV, below Nirvahana-sandhi of Mātr gupta

15 Dr Raghavan, NLRK Eng Tra p 7

16 Infra Chap VII, f n 16 below fourth Patākā-sthānaka

17, Journal Asiatique, Octobre—December, 1923, p 211

18 Journal of the University of Gauhati, Vol III, 1952, pp 29-33

19 Infra chap X, Title of the Anka For date of Śdt see the Introduction of the Bhā pra pp 73-77, Mm P V Kane, HSP p 439

20 San-dā p 1

21 In "Sources and References" (San dā pp 125-136) the learned editors have pointed out (1) (6) (7) and (8) of the above agreements, and the (1) is said (San dā p 127) to be quoted in the *Bhaktiratnākara*

22 A Volume of Indian and Iranian Studies presented to Sir E Denison Ross, 1939, Date of Sāgaranandin, pp 198-205

23 NLRK Eng Tra p 6

24 Calcutt Sanskrit College Research Series, Commen tary of Rāyamukuta, in Press

25 Cf papers of Prof Levi and Mr M R Kavi, referred to above and also the Introduction of the NLRK by Prof M Dillon In our discussions some other cases of agreement have been noted in proper places

26 Cf Vık-u , Ed K P Parab, Second edıtıon 1897, pp 4, 7, 14, 16, 17, 21, 23, 26, 55, 65, 126

27 • The two commentarıes, edıted by Ramnath Jha, have been publıshed ın a sıngle volume by the Mıthıla Instıtute, Darbhanga

28 See ınfra Chap I, f n 19

29 M R Kavı's paper referred to abave f n 22, Kuppu swamı Sastrı commemoratıon valume Subhūtıcandra, p 4^0

30 (ı) ABORI, Vol XVI pts 3-4, pp 313 314 Subhūtı s camentary on the *Amarkosa*—P K Gode

ıı) Kuppuswamı Sastrı commemoratıon volume, pp 47 51, Subhūtıcandra,—P K Gode

ııı) JOR , Madras, Vol VIII 1934, Pt IV, pp 372 380, Subhūtıcandra's Commentary on *Amaral osa*,—T R Chıntamanı

31 NLRK Eng Tra p 6

CHAPTER I

Plot of the Sanskrit Drama

Qualitative analysis

Sanskrit rhetorecians use the term Kāvya to denote all sorts of the poetical compositions Kāvya may either be *abhināya* (*drsya*) or *sravya* the former comprises all types of dramatic compositions which are primarily meant to be enacted and are appropriately designated as *rūpa*, *rūpaka*[1] or *nātya* while the latter includes all other varieties of Kāvya which are meant to be read, recited and heard [2]

"*Nātya* is imitation," says Sāgara nandin[3] and in support of his view quotes

avasthā yā tu lokasya sukhaduhkha-samudbhavā /
tasyāstvabhinayah Prājñair-nātyamityabhidhiyate[4] //

Here *Nātya* has been used in the sense of dramatic representation It is the *abhinaya* (imitation on the stage, i e, dramatic representation) of states or situations of human life arising out of joy and sorrow [5] Through fourfold *abhinaya* (*āngika*, *vācika*, *sāttvika* and *āhārya*) the characters portrayed in drama are represented on the stage The term *abhinaya*, according to Sāgara owes its origin to the fact that it brings the events, depicted in the drama, before the eyes of the audience and makes out the meaning of the composition [6]

Nātya has been highly eulogised by Bharata and later authorities alike It is as sacred as the fifth Veda[7] and its different elements are said to be taken from different Vedas [8] It is also the highest of all arts to comprise in itself all sorts of knowledge and learning[9] and gives pleasure to all without any distinction of caste and creed In praise of Nātaka Sāgara quotes the following verse from an anonymous source

api śakyeta vidvadbhir-muktir-abhyāsa-kauśalāt /
na tu nātaka-vidyeyam sarvalokānu-rañjanī[10] //

It is interesting to note that the verse, attributed by Śankara to no less an authority than Prajāpati himself, places *nātakavidyā* even above *parā vidyā* in India where *mokṣa* has been universally proclaimed as the highest end of human life This single verse amply demonstrates the reverence with which ancient Indian critics took up drama and dramaturgy

The richness of Sanskrit drama can be comprehended from the list of names of the types of *rūpakas* The *Nātya-śāstra* though it speaks of ten *rūpakas* describes eleven types of *rūpakas* including the Nātikā The *Nātaka-lakṣana* and some other works deal with the *upa rūpakas* also

Of these *rūpakas* Nātaka and Prakarana are recognised as full fledged drama with all the five Sandhis and four Vrttis Between these two, Indian dramaturgy accepts Nātaka as the main type Sāgara like all other authorities on Nātaka first for the treatment of his subject and institutes interesting discussions on the qualitative analysis of the plot of drama, for the proper comprehension of which some preliminary observations are necessary

In Sanskrit dramaturgy the plot of a play is variously called as *vastu*, *ākhyana*, *itivrtta*, *itihāsa*, *kathā* and *samvidhānaka* [11] In the *Nātya-śāstra* the theme of a drama has been described as its body [12] Now, from the standpoint of qualitative analysis, later authorities beginning from Dhanañjaya are of opinion that plots are of three kinds the renowned, invented and mixed When the plot is derived from the mythological or historical (*itihāsa-purāna*) sources It is renowned (*prakhyāta*) The plot is said to be invented (*utpādya* or *kalpya*) if it is a creation of the poet's own imagination The mixed type of plot (*miśra*) is partly invented and partly derived from historical or mythological source [13] This type is derived but refashioned or remodelled by the poet to suit his purpose As a general rule, the invented story cannot form the subject matter of a Nātaka The *Nātaka-candrikā* is most vocal on this point and says, *klptavarjyam tu nātake* [14] Plays of Prakarana, Prakaranikā, Prahasana and Vīthī types have their plots invented by the poet The plot of a Nāṭaka should always be renowned (*khyātetı-*

vrtta) Abhinava gupta informs us that according to his preceptor, the quality of being *prakhyāta* for a story depends upon threefold renownedness The hero of the story himself, his activities and the country he lives in,—all are required to be famous [15]

The above threefold division of the plot is undoubtedly of later origin The *Nātya-sāstra* nowhere has explicitly divided the plot as renowned invented and mixed From description of the different types of dramas, it appears that the *Nātya sāstra* recognises only two kinds of plot *prakhyāta* and *utpādya*, to be taken up for different types of drama Both in theory and practice all sorts of stories found a place in the rich dramatic literature in India But the best or the highest type of drama i e, the Nāṭaka has been restricted to deal with the stories found in the two Great Epics, the Purānas and the *Brhatkathā*, and these works have all along been accepted as the perennial source of the themes of Nātakas in India

Sāgara quotes from the *Nātya-sāstra* the description of Nātaka which says that the theme of a Nātaka should be famous, it should be related to the renowned activities of famous and noble heroes belonging to the families of royal sages and having divine supports or having divine sources [16] By families of royal sages Sāgara means Lunar and Solar dynasties[17] and adds that the renowned activities are those that are *lokānām-anurañjanam karma* Rāma's determination in carrying out father's command, his heroic discharge of duty in slaying Rāvana to avenge the wrongs done by the latter through the abduction of Sītā and also difficult tasks like the offering of own body by Jīmūtavāhana have been cited as illustrations of renowned activities of the heroes [18]

Regarding the quality of the plot of a Nātaka Sāgara remerks

nātakasyetivrttam bhavati upāttam prati-samskrtam ca| Upāttam purāna-siddham rāmādi-vṛttāntah | Pratisamskrtam upāttam kevalam kavinā kimcid-utpādya-vastviti muni-vacanāt prapañcitam|[19]

Thus, according to Sāgara the plot of a Nātaka, though taken from any traditional source, can be refashioned by the poet and this is explained by the observations of the *Muni* But who is this *Muni* according to whose view the plot of a Nāṭaka can be reshaped from its original form? The *Nāṭya-śāstra* is quite silent regarding the matter Bharata categorically neither gives nor denies the liberty of the poets in refashioning the plots of Nātakas

In actual practice, however, it is found that all our renowned Nātakas are based upon stories the frameworks of which are borrowed from traditional sources, but nowhere the story is represented as it is found in its original fource In every case it is *Prati-samskṛta*, refashioned

Historically speaking, Nātaka had its beginning in some crude and simple form of *rūpaka* like Dima and Samavakāra but gradually developed through ages into *Pūrna-sandhi* and *Pūrna vṛtti* Nātaka proper [20] At the primary stage, it can be presumed that simple and short stories in their original form from the epics and Purānas were sufficient to meet the demands of drama But in a full-fledged drama like Nātaka those stories were required to be elaborated and refashioned The poets took the liberty of remodelling the plots to give them proper shape of Nāṭaka and to make them more appealing to the audience Thus, in every extant Nāṭaka we find that the plot as a whole is pratisamskṛta

Among the texts on dramaturgy, the *Bhāva-prakāsa* only informs us that it is Mātṛguptācārya who enjoins that the plot of a Nātaka, though taken from a traditional source can be refashioned by the poet [21] This statement of Śāradātanaya is attested by a quotation from the text of Mātṛgupta found in *Arthadyotanikā*, a commentary on *Abhijñāna-śakuntala* by Rāghava bhatta Dr Raghavan points out that Sāgara directly borrows here the view of Mātṛgupta [22] It thus appears that Sāgara here refers to Mātṛgupta by the word *muni*, who keeping an eye on the actual practice of the day, enjoins the right of the poet in reshaping the plot of Nāṭaka the framework of which is to be borrowed from the traditional source.

For various reasons Mātṛgupta's description of Nātaka as quoted by Rāghava-bhatta is interesting It says —

1 *Prakhyāta-vastu-visayam dhirodāttādi nāyakam/*
2 *rājarsi-vamsa-caritam tathā divyā śrayānvitam//*
3 *yuktam Vrddhi-vilāsādyair-gunair nānāvibhūtibhih/*
4 *srngāra-virā-nyatara-pradhāna-rasasmsrayam//*
5 *prakrtyavasthā-sandhyanga sandhyantara-vibhūsanaih/*
6 *patākā-sthānakair-vrttam patangaisca (tadangaisca ?) pravrttibhih//*
7 *nātyā lankaranair-nānā bhāsā yuk-pātra-samcayaih/*
8 *anka-pravesakair-ādhyam rasa-bhāva samujjvalam//*
9 *sukha-duhkhotpatti krtam Caritam yastu bhūbhrtām/*
10 *itivrttam kathod bhūtam kimcid-utpādya-vastu ca//*
11 *nātakam nāma taj jñeyam rūpakam nātya-vedibhih/*[23]

It is evident that Sāgara directly borrows the expression *kimc d utpādya-vastu* from the tenth line of the above quotation Taking into consideration the actual practice, as discussed above, the texts of Mātrgupta and Sāgara may be interpreted to mean that the plot of a Nātaka is to be borrowed and at the sametime may be refashioned, *upātta* and *pratisamskrta*, in this sense indicate two characteristics of the plot and imply that though the framework of the plot of a Nātaka should always be related to the achievements of the epic or purāṇic heroes yet the poet is free to handle it in a manner suitable to his own purpose Singabhūpāla accepts this principle and says that the theme of a Nātaka should be *khyātetivrtta-sambaddha*[24] (connected with some renowned story), allowing thereby the scope of refashioning The *Daśa rūpaka* allows this scope of the poet in clever terms and shows the reason It says that the poet is free to discard or change the incidents in the life of the hero, as depiced in the source, which are not in conformity with the desired Rasa, or go against the merits of hero The *Bhāva prakāsana* and the *Sāhitya-darpana* reiterate the same The *Nātya darpana* also maintains the same Several instances from existing Nātakas have also been cited by Dhanika to show how poets very often take the liberty of changing and rejecting incidents of the lives of heroes as described in original sources [25] The *Nātya darpana*

seems to be more practical in stating that the poets, while depicting traditional stories, freely innovate new situations and reject old ones for the sake of making the Nātaka more attractive to the audience [26]

It may be added here that all the works on Indian dramaturgy pay unconditional respect to Bharata and profess to follow him The present *Nāṭya-śāstra* also acquired a sanctity, almost religious in character, centuries before the days of Abhinava-gupta It may be presumed that had there been no support of the *Nāṭya-śāstra*, at least an implicit one, no theorist could have stated so explicitly that the epic and purāṇic stories could be refashioned by the poets Abhinava-gupta's silence also on the matter cannot be explained otherwise Similar was the position of the playwrights Without the sanction of *a ṛṣi*, possibly none could have remodelled an *ārṣa*-story for fear of hurting the feelings of at least the orthodox section of audience On the otherhand, remodelling of traditional stories was a practical necessity for the avoidance of boring repetitions Thus both theorists and playwrights sought for an *ārṣa* sanction which they certainly derived from the *Nāṭya-śāstra* It will not be out of place to point out here that a simple epic story, depicted in its original form in a Nātaka, cannot be expected to portray diversities of prosperity, amorous pastimes and so forth, as demanded by the *Nāṭya-śāstra* itself [27] Thus, it will not be unjustified to conclude that the *Nāṭya-śāstra* implicitly supports the general practice of remodelling traditional stories in Nātakas

Dr Raghavan says, "Themes are of three kinds, Renowned, Invented and Mixed , *Prakhyāta, Utpādya* and *Miśra*" and about *upātta* and *pratisaṃskṛta* of the *Nāṭaka lakṣaṇa*, he remarks "These are two subdivisions of the first type of the plot, the Prakhyāta [28]" But Sāgara does not divide the plot into *prakhyāta, utpādya* and *miśra* kinds Moreover, this division refers to the theme of drama in general and not of Nātaka only Like all other authorities Sāgara maintains that the invented story forms the theme of Prakarana etc It appears then that according to Sāgara also, plots of dramas are of three kinds, *upātta, pratisaṃskṛta* and *utpādya* corres-

ponding respectively with *prakhyāta*, *misra* and *utpādya* of others Thus *upātta* and *pratisamskrta* cannot be taken as two subdivisions of *prakhyāta*

Sāgara further maintains that even the lives of historical or contemporary kings may form the subject matter of Nātaka This view deserves special treatment, as it is opposed to that commonly held and finds support from no other authority excepting Sāradātanaya who declares

prayojana-vasāt-tat-tu vartamānam api kvacit /[29]

This is the gist of Sāgara's statement

vartamānam-api-nrpater-mahābhūtasya kavi buddhi-prakarsād āsāditabija-bindvādil am yadi bhavati bhavatyeva nātaka visayam[30]

At the outset, it should be pointed out that any insignificant contemporary king cannot be featured in a Nātaka according to the Nātaka laksana The contemporary king should be an exceptionally endowed individual (*mahābhūta*), so that the Poet may find scope to develop his life-history into the theme of a Nātaka The events of his life, selected for the treatment in a Nātaka, should be suitable to be invested with the *Arthaprakrtis* and also to be divided into *Kāryāvasthās Sandhis* etc Sāgara seems to mean that if such an endowed contemporary king is found, the playwright is free to delineate the events of his life in a Nātaka What, however, is exactly meant by the word *varttamāna* is not clear It may indicate historical as opposed to epic and Purānic or simply contemporary, belonging to the age to which the poet himself belongs

The traditional story of the composition of *Nātya* out of the elements of all four Vedas by Pitāmaha himself, the use of the term *itihāsa* to denote dramatic plot,[31] and the subject matter of the first dramatic performance i e, the defeat of the demons at the hands of gods, as recorded in the *Nātya-śāstra's*[32] all tend to suggest that in its origin drama certainly utilised current old stories But the *Nātya-śāstra* nowhere explicitly prohibits the lives of contemporary kings from being depicted in Nātaka

It is Abhinavagupta who most emphatically opposes the above view championed by Sāgara The great commentator of the *Nātya-śāstra* maintains that lives of contemporary and

historical kings should not be depicted in any form of drama (Nātya) not to speak of the Nātaka, the highest form of drama But that there were earlier adherents of the view which was in favour of portraying the activities of contemporary kings in dramas, is borne out by the statements found in the *Abhinava-bhāratī* itself In the first chapter of the *Nātya sāstra*, Abhinava-gupta refers to a view said to be held by some, according to which a poet may places his master by depicting the latter's life in Nātya Abhinava-gupta opposes the view on the ground that some of the *rūpakas* are to deal with invented stories and some with renowned stories according to the *Nātya sāstra* So, there is no scope of *prabhu-carita* in Nātya Here Abhinava remarks *naca vartamāna-caritā-nukāro yuktah*, and adduces arguments in his favour He maintains that the disinterestedness necessary for aesthetic response or moral edification may be hampered by the spectator s personal reactions to the proximate events of the life of a contemporary king depicted in a Nātaka as hero [33] Later in the chapter XVIII of the *Nātya śāstra*, Abhinava further remarks that if the life of the hero of a Nātaka is picked up from contemporary history, his high achievements described in the drama may fail to convince the audience and it is for this reason that Bharata speaks of *Prakhyāta* again and again [34] Even a god should not be featured as a main hero in a Nātaka according to Abhinava who, however, maintains that divine heroines and gods as secondary characters may be introduced in Nātakas A hero in a Nātaka says Abhinava is generally portrayed as subject to separation and pathos etc , and a god cannot be so represented without being dragged down to the level of ordinary human beings [35] Thus, according to Abhinavagupta neither a contemporary king nor even a god could be featured in a Nātaka as hero The hero of a Nātaka should always be one who is *rājarsi-vamsaprabhava* The *Nātya-darpana* simply repeats what has been said by Abhinava-gupta in this matter in different words [36] The view of the *Daśa rūpaka* and its followers has already been discussed Thus, with the solitary exception of Śāradātanaya all other authorities on dramaturgy beginning from Abhinava-gupta

opine against the inclusion of contemporary kings as heroes in Nāṭakas

An enquiry into the actual practice regarding the delineation of the lives of contemporary and historical kings in dramas by ancient Indian play wrights cannot but be interesting here The enquiry may be started with Kālidāsa though there has been a great controversy regarding his date Dr S N Dasgupta places him in the 2nd century B C, i e, in the Śunga period [37] Accepting this view it can be pointed out that the character of a contemporary and historical king has been depicted in a Nātaka by the Prince of Indian poets himself in his *Mālavikāgnimitra* [38] On the other hand, a drama, consisting of nine Acts and with a famous theme describing the activities of historical Personages like Buddha, Śāriputra and Maudgalyāyana, has been designated *Śāriputra-prakarana* by its author Aśvaghosa According to *Nātya sāstra,* as interpreted by Abhinavagupta, the plot of a Prakarana may be invented or taken from *anārsa-kāvya* like *Brhatkathā* etc , or similar works of other poets [39] The story of the drama *Śāriputra-prakarana* is neither invented nor taken from any *anārsa* source known to us That the story was not taken from any *ārsa* source like the Epics and Purānas, that Śāriputra, the hero, was neither a king nor did belong to the family of any *rājarsi* and that Aśvaghosa perhaps utilised some old *anārsa* source for the story might have been the reasons behind calling the drama a prakarana It can also be surmised that Aśvaghosa took the events described in the drama, as contemporary even after four long centuries It is also interesting to note that the *Svapna-Vāsavadatta* has all along been regarded as a Nātaka though its story is not taken from any *ārsa* source Candragupta certainly did not belong to any family of royal sages, but *Mudrā rāksasa* is a Nātaka and Abhinavagupta takes it to be so [40] Moreover, the story as depicted in the drama is not taken from any known *ārsa* source [41] Later allegorical dramas like *Prabodha-candrodaya, Moharāja-parājaya* and *Sankalpa-sūryodaya* are all styled as Nātaka The drama *Moharāja-parājaya* of Yaśahpāla, describing the conversion of Kumārapāla, the Caulukya

King of Gujrat to Jainism may be said to have featured a contemporary king as hero The drama, of course, written after the death of Kumārapāla But within a few years events cannot shake off *varttamānatva* and assume *prakhyātatva* Moreover, the drama may be supposed to have written *Prabhu-paritosāya*, as the author himself served under Cakravartin Abhayadeva who reigned after Kumārapāla [42]

From the above, it may be concluded that the school of thought to which Abhinavagupta appears to belong has not been followed by some dramatists of even later ages On the other hand, Bhāsa, Kālidāsa and Viśākhadatta appear to have given little importance to the theory that Nātaka should depict the lives of those royal heroes of Epics and *Purānas* who led exemplary lives and that its theme should always be taken from some *arsa* source as maintained by Abhinavagupta But the theory itself is old enough and this can reasonably be surmised from the adherence of Aśvaghosa to it, otherwise Śāriputra prakarana could not have been so designated Among ancient theorists also, there was a powerful school of thought the adherents of which had no objection to the featuring of historical and contemporary kings as heroes in Nātakas, as an erudite like Abhinavagupta, as shown above, cannot be supposed to have fought against non-existent views or those advocated by negligible persons Abhinavagupta further refers to a view as championed by Ghantaka and others which maintains that a king, whether he is renowned or not, is fit to be featured as a hero in a drama including Nātaka [43] Sāgara also seems to maintain that it is the story that counts and that the story should satisfy all the technical exigencies of Nātaka as discussed above, the hero may or may not be a *rājarsi-vamsa-prabhava* one Sāgara distinctly says that the vartamāna king can be featured in a Nātaka, if he is an exceptionally endowed (*mahābhūta*) one [44] A drama properly depicting the life of an exceptionally endowed historical or contemporary king can reasonably be expected to achieve its ultimate object which is moral edification through aesthetic pleasure of all sorts of spectators, as stated by the *Nātya-śāstra* [45]

Thus, it appears that Sāgara here simply supports an earlier view and it cannot be said that he is the earliest authority to formulate the theory, as supposed by Prof Biswanath Bhattacharyya [46] The *Nātya-sāstra* nowhere explicitly prohibits the historical and contemporary Kings from being featured in Nātaka On the otherhand, it seems to have lent its implicit support to the view when it enjoins that the characters of kings and their activities, arising out of their joys and sorrows may be depicted in a Nātaka [47] Mātṛgupta also says the samething in the ninth line as quoted above So, neither Sāgara himself nor the authority or authorities he follows, can be said to have violated any principle of the *Nātya-śāstra* in this vital matter

It should also be remembered in this connection that according to Indian dramaturgy, the plot of a drama is only its body[48] and it is the Rasa that infuses life in it Without Rasa the composition fails to carry out any sense [49] The success or otherwise of a drama depends upon whether it can or fails to evoke the Rasa (sentiment) in the minds of the spectators It matters little whether the hero is a *rājarsi-vamśa-prabhava* one or a historical or contemporary king This seems to be the view of catholic theorists like Sāgara and others whom he follows Abhinavagupta's objection is based on the assumption that historical and contemporary heroes are incompetent to arouse aesthetic pleasure, the ultimate end of every literary activity Those who favour the incorporation of historical and contemporary events in the domain of drama, certainly believe in their competency in evoking the same aesthetic pleasure, if only properly handled

Moreover, drama is an art for the people In its early days the people could be satisfied with the stories of legendary kings but which grew hackneyed in course of time, and there was certainly a demand for new elements The first step adopted by the playwrights to meet this popular demand was presumably innovations in the framework of traditional stories In due course this process brought about a complete change in the details of those stories leaving only their bare outlines with the names of heroes and heroines to survive, and this is

evident in extant dramas For the same reason some play-wrights ventured to introduce historical and contemporary stories in the field Puritans naturally, opposed the idea and Abhinava seems to hava voiced their view in his *Abhinava-bhārati* This tussel between the catholic and puritan groups of critics is a natural feature in the history of every literature Indian theorists have all along sought the sanction of the *Nātya śāstra* for their views and as a result serious divergences have crept in so far as the interpretation of this ancient text is concerned Sāgara seems to have gone a step further and declares that it is not the profession of the Śāstrakāra to punish the learned who deviate a bit from the chalked-out path [50] Sāstra is not to obstruct the progress of literature and this seems to be the view of a true critic in the modern sense of the term

Sāgara seems to have had no objection against the portrayal of gods as heroes in Nātakas He himself states that Nātaka is the imitation of past activities of gods etc , and in his support quotes the following verse from the *Nātya-śāstra*

devatānām manusyānām rājñām lokamahātmanām|
pūrvavrttānucaritam nātakam nāma tad bhavet||

The GOS edition of the *Nātya-sāstra* reads the first half of the verse as

devatānām rsīnām ca rājñām cotkrsta-medhasām|

A manuscript reads *nātya* in place of *nātaka* There are several other variants also [51] The reading *nātya* indicates that the verse refers to the contents of drama in general and not of Nātaka only The word *nātaka* may also be used in its generic sense to mean *rūpaka* In any case, the verse sanctions the representation of gods as main characters in dramas including Nātaka

From the above discussions it follows that it is the quality of the hero that determines the suitability or otherwise of the plot to be depicted in a Nātaka The *Nātya-śāstra* in this matter, simply states that the hero of a Nāṭaka should be renowned and exalted or magnanimous (*prakhyātodātta-nāyakam*) [52] The word *udātta* is very important here Diver-

gent views on it's interpretation have given rise to different opinions regarding the type of the hero of a Nātaka

The word udātta has not been explained in the *Nātaka lakṣana-ratna kośa* *Abhinava bhāratī* refers to the view of Śankuka who is said to have maintained that the word *udātta* implies that renowned characters only are to be selected from the epics But according to the teacher of Abhinavagupta, the word refers to the third type of renownedness as two others have been included by *prakhyātavastu* [53] Abhinavagupta himself states, *udātta iti vira rasayogya uktah*, and adds that all the four types of Dhīra-lalita, Dhīra-praśānta, Dhīroddhata and Dhīrodātta have been included by it Thus, according to Abhinavagupta, the hero of a Nātaka may belong to any one of these four types [54]

Dr S N Shastri maintains that Sāgara seems to adhere to the school of thought according to which the hero of a Nātaka should belong to the Dhīra lalita class only and goes on to prove the untenability of the view by citing instances of Nātakas having Dhīroddhata heroes He also declares that Sāgara has misunderstood the real implication of Bharata's instructions contained in the following lines [55]

devā dhiroddhatā jñeyāh syur dhira lalitā nrpāh |
senāpatir-amātyasca dhīrodāttau prakīrttitau ||
dhira-prasāntā vijñeyā brāhmanā vanijastathā || [56]

Dr S N Shastri appears to have overlooked the full relevant text of the *Nātaka lakṣana ratna kośa* which distinctly says

sarvathā yena sarvam samāpyate sa khalu nāyakas catuhprakrtikah|dhīroddhatah|dhira lalitah|dhirodāttah|dhīra-prasāntasca| [57]

It is apparent that like Abhinavagupta, Sāgara also maintains that the hero of a Nātaka may belong to any one of the above four types Following the above general instruction of the *Nātya sāstra* Sāgara states that the gods are Dhīroddhatas (vehements), a king is Dhira lalita (gay), the general and minister are Dhirodāttas (gallants, and a learned (*śrotriya*) Brahmin and merchant are Dhīra-praśāntas (quiet) Besides these, mixed types of heroes have also been recognised in the

Nātaka-laksana-ratna-kosa which adds that these types are determined by their mode of conduct in love matters [58] The *Nātya sāstra* reads the verses, quoted above, in connection with the description of *upacāra* Sāgara is fully conscious that the above division of heroes in the *Nātya-sāstra* is a general instruction, mainly related to the behaviour of the heroes in their love affairs *Natya-sāstra* as it appears, here points out the most dominating quality of main characters in a drama and thus lays down some general principles regarding the delineation of characters

That there was a school of thought of which Sāgara has wrongly been supposed to be a supporter by Dr S N Shastri, as stated above, has been borne out by a reference in the *Abhinava-bhārati* It informs us that some opine that the hero of a Nātaka should be of a Dhīra-lalita type And this follows from the instructions contained in *devā dhiroddhatā* etc , of the *Nātya-sāstra* (quoted above), because a king only should be featured as hero in a Nātaka and according to the *Nātya sāstra* he belongs to the Dhīra-lalita type Abhinavagupta opposes the view and points out that Janaka, Rāma etc , depicted as heroes in Nātakas do not belong to Dhīra-lalita group [59] His conclusion is that the hero of a Nātaka may belong to any one of those four types [60] The *Nātya-darpana* follows this interpretation of Abhinavagupta and goes a step further to declare that kings may belong to any one of the four types *rājānastu caturvidhāh* [61]

Thus, there has been a controversy, among even earlier authorities, regarding the interpretation of the description of four types of heroes in the *Nātya-sāstra* and also regarding the admissibility of those types in Nātakas Sāgara clearly states that all the four types are suitable to Nātakas Abhinavagupta followed by the authors of the *Nātya-darpana* admits the same in a clever way It has been shown that there were other views also

The *Dasa-rūpaka* seems to have bypassed the controversy It maintains that the hero of a Nātaka should always be a Dhīrodātta one In this respect, later works like

the *Rasārnava sudhākara* and *Sāhitya-darpana* follow the *Daśa-rūpaka* [62] If Dhanika's interpretation of the term *udātta* is accepted, then this view does not appear to be so untenable as taken by Dr S N Sastri [63] Dhanika maintains that *audāttyam hi nāma sarvotkarsena vrttih* [64] According to this interpretation, undoubtedly a new approach to the problem, the hero of a Nātaka should be described as surpassing all others around him in merits The character of the hero in any serious drama should be the most impressive one so that the attention of the audience may easily be focused on his acting Sanskrit drama closely observes this Principle The *Nātya sāstra* itself and authorities like Sāgara and Abhinavagupta give stress on this point in their own way, as has already been shown The *Dasa rūpaka*, as interpreted by Dhanika, also tries to achieve this end in an ingenious way With the above interpretation of the term *udātta* Dhanika finds no difficulty in declaring Jīmūta-vāhana as a Dhīrodātta hero [65] The view, however, has been severely criticised in the *Nātya-darpana* [66]

The division of the heroes in dramas into Divya, Adivya and Divyā-divya groups is decidedly of later origin Probably under the influence of Vaisnavism [67] *Nātya sāstra*, *Nātaka-laksana* and *Abhinava-bhārati* do not make any attempt of classifying the heroes in this way

CHAPTER II

Five Avasthās (Five successive states)

"An action when developed in full, as normally it is in the Nātaka, the most perfect of forms of drama, involves of necessity five stages of developments "[1] These five stages are called five Avasthās or Kāryāvasthās of the plot, the *itivrtta* They are,—Ārambha (Prārambha), Prayatna, Prāptisambhava (Prāptyāśā), Niyatā-Phalaprāpti (Niyatāpti) and Phalayoga (Phalāgama) They occur in this order as they are enumerated in the *Nātya-śāstra* and the preceding stage naturally leads on to the succeeding one [2]

Sāgara-nandin describes the five Avasthās in prose and mostly in terms of the *Nātya-sāstra* without quoting it word for word But at the close of his discussion he quotes Mātṛgupta and states that Mātṛgupta describes the five Avasthās briefly in the following way [3] It can be presumed from this, that according to Sāgara, Mātṛgupta's description of five Kāryāvasthās does not vary from that of the *Nātya sāstra* Mātṛgupta's description, as stated in the *Nātaka-laksana* is

prārambho rāvana vadhe khara prabhrti vaisasam /
prayatnah sūrpanakhayā krtah sitāpahāratah //
sugrīvasya tu sakhyena samjātah prāpti-sambhavah /
niyatā phala samprāptih kumbhakarnādi samksaye//
yo devai rāksasapateh kāryo dustamater vadhah /
phala yogah sa rāmasya dharma-kāmārtha-siddhaye //[4]

Mātṛgupta, as it appears from the above, described five Avasthās with reference to a Nātaka, beginning with the forest life of Rāma and ending at the killing of Rāvana Sāgara informs us that all these are clear in the *Rāghavābhyudaya*,[5] an old lost Nātaka from which there are fourteen citations in the *Nātaka laksana* From the above description it appears that according to Mātṛgupta each of the five successive stages is marked by an incident or incidents and the Phalayoga is marked by the last incident

bringing about the gains of the hero in the forms of virtue, pleasure and prosperity Here Rāvaṇa-vadha has been taken to be the Phalayoga and the first stage i e, the annihilation of Khara etc, has been shown to lead to the second stage marked by the abduction of Sītā and so on But at the time of killing Khara etc, Rāma cannot be supposed to be conscious of the ultimate end, i e, the killing of Rāvana So, it cannot be said that according to Mātṛgupta the ultimate object of the hero is fixed in the stage of Ārambha Moreover, in the stage of Prayatna, Mātṛgupta seems to have given the scope of describing the pursuit after the desired object by some one other than the hero

ĀRAMBHA (Beginning)

Sāgara defines Ārambha as *bijasyaut sukya-mātrabandhah*,[6] and illustrates the same with a verse, said to be taken from the Kośalānka As a comment on the illustration he says, "This Ārambha is to accomplish this"[7] The illustration cited describes a situation where Rāma is determined to move to the forest at his father's command and praises the move as commendable in all respects Bīja according to Sāgara, as will be shown, is the cause of the final stage of the action Now, the exile of Rāma, the first incident, ultimately leads to the destruction of Rāvaṇa, the final stage of the action, through successive stages But at this first stage the hero, here Rāma, cannot be said to be conscious of the ultimate goal This is quite in conformity with the above exposition of the Ārambha by Mātṛgupta Thus, according to Sāgara Ārambha consists in the beginning of the action wherefrom a move sets afoot which ultimately leads to the final stage of the action

It is evident that Sāgara does not make any attempt to explain the text of *Nātya-śāstra* quoted by himself, but through illustration brings out the implication of Ārambha

and in doing so he follows Mātrgupta, presumably with a belief that Mātrgupta does not differ from the *Nātya sāstra* The *Bhāva-prakāsa* also follows his line of thought as it appears from the illustration he cites from the *Abhijñāna-śakuntala* According to the *Rasārnava-sudhakara* the beginning of exertion by the hero for the final aim is the Ārambha and in this respect it is followed by the *Nātaka-candrikā* [9] Only anxious desire (autsukva mātram) for the accomplishment of the chief aim is the Ārambna according to the *Dasa rūpaka* and *Sāhitya darpana* [10] The *Dasa rūpaka* is not explicit enough whether the first move or anxious desire should be always of the hero himself or not Viśvanātha, however, maintains that this *autsukya* may be aroused in the mind of any leading character like the *nāyaka, nāyikā* etc [11] The final object is reached through successive stages It cannot be said that in every case, this final object is consciously desired by the character concerned at the stage of the first move Following the view of Mātrgupta as explained before, it can be pointed out that Rāma cannot be represented as bent upon the killing of Rāvana at the stage of the annihilation of Khara etc , by him

Abhinavagupta takes Bīja to mean *upāya sampat*, i e means and explains Ārambha as a state of deliberation and anxiety regarding the means for the attainment of the final end suitable to the hero in question The desire giving rise to deliberation and enxiety may at this stage be rooted in the mind of the hero or his minister or heroine or hero's enemy or it may be simply an affair of *daiva* (providence) [12] Abhinavagupta seems to mean that whoever might be anxious for the means at this stage, the means should be always for the final achievement But how it is possible in the case of a *pratinā̄yaka* in not clear The *nātya-darpana* adds movement with anxiety for the means but follows the line of *Abhinavabhārati* closely so far as the implication of Ārambha is concerned [13]

PRAYATNA (Effort)

Following the *Nātya śāstra*, Sāgara defines Prayatna as *Phala yogam apaśyata eva tatra vyāpārah* [14] and illustrates this second stage of the action by citing the part of a verse from the *Kulapatyanka* where Rāvana in the guise of a hermit describes his effort, presumably directed towards the abduction of Sītā [15] Rāvana certainly is not the hero of the drama from which the illustration has been cited Thus, according to Sāgara, the zealous pursuit after the object of desire which has not yet been found, is the Prayatna This pursuit may or may not be done by the hero himself or related directly to the final object, but must lead to the next stage of the action This is what Mātrgupta says about Prayatna, as pointed out before

According to Abhinavagupta, Pravatna is the more serious endeavour of any one, as in the case of Ārambha, in finding out the means for the final achievement Here also Abhinavagupta gives stress on mental activity The *Nātya-darpana* follows Abhinava but states more explicitly that only anxiety is Ārambha but Prayatna is serious anxiety [16]

The *Dasa-rūpaka*, as interpreted by Dhanika, maintains that Prayatna is the speedy activity of some one, consisting in the employment of means [17] The *Sāhitya-darpana* follows the *Dasa rūpaka* and *Avaloka* [18] Persistence of the anxiety for the attainment of the desired object is Prayatna according to the *Rasārnava sudhākara* and this is followed by the *Nātaka-candrikā* [19]

The *Bhāva prakāśa* defines Prayatna after the *Nātya-śāstra* and illustrates it by citing the verse from the *Malati-mādhava* Act I, where Kāmandakī's determined effort in uniting Mādhava with Mālatī has been described [20] Thus the effort is not of the hero here

PRĀPTI-SAMBHAVA OR PRĀPTYĀSĀ
(Prospect of success)

Sāgara defines Prāpti-sambhava briefly in the words of the *Nātya śāstra* as *bhāvamātrena phalasya yā prāptih*[21] The word *bhāvamātrena* is significant, but has not been explained by him The *Bhāva-prakāsa* in this respect comes to our help It gives the same definition of the Prāpti-sambhava as is found in the *Nātya sāstra* but reads *sattāmātrena* instead of *bhāvamātrena*[22] The stage is illustrated by Sāgara with a citation from the *Sugrīvānka*, where the furious monkeys are asked to fall upon the demons Sāgara comments on this illustration that here at the news of Sītā there is the determined effort of the monkeys to destroy the demons[23] Here the final end (*phala*) is evidently the recovery of Sītā and this is possible only when her whereabouts are known Hence, here there is at least a mental accomplishment of the final object of desire (*phalasya prāpti*) so far as its possibility (*bhāvamātrena*) is indicated and the whole effort of the hero is directed to the final achievement Thus, *bhāvamātrena* in the above definition seems to mean *sattāmātrena* i e, in its mere existence So, it appears that according to Sāgara Prāpti-sambhava is the knowledge of the existence and as such, possibility of the future *phala-prāpti* The main characteristic of this stage is thus a psychological forestalling of a chance of achieving the end, tantamount to the adoption of a plan, based on materials in hand which are regarded as conducive to success The *Rasārnava-sudhākara* says this in a more simple language[24] The *Nātaka-candrikā* follows the *Rasārnava-sudhākara* and also quotes the *Nātya śāstra* in its support It also quotes the view of Dhanañjaya evidently to indicate its difference with that of the *Nātya-śāstra*[25]

Abhinavagupta takes the expression *bhāvamātrena* to mean the removal of obstacles and the gain of additional means Due to these two factors according to Abhinavagupta, the possibility of specific achievement but not its certainty, comes to be known at this stage But to whom to be known is not clearly stated though this Avasthā has

been stated to be the third one of the hero[26] So far as the gain of means is concerned Abhinava's view here seems to be similar to that of Mātṛgupta Mātṛgupta, as quoted above,[27] seems to mean that the possibility of Rāma's success in killing Rāvana is born of his friendship with Sugrīva, i e, the gain of means The *Nāṭya-darpaṇa* follows the line of Abhinavagupta[28]

According to the *Dasa-rūpaka* also, this third stage is one of uncertainty regarding the final accomplishment due to the existence of both suitable means and apprehension of obstacles The *Sāhitya-darpaṇa* here quotes the *Daśa-rūpaka ad verbum*[29]

It is interesting to note that all the authorities referred to above, try in their own way to suggest that in the third stage of development of the plot of a drama, the playwright suggests the final mark he wishes to hit Here he indicates the possibility of hero's success but not its certainty

NIYATĀ PHALAPRĀPTI NIYATĀPTI
(Certainty of attainment)

The *Nāṭaka lakṣana* offers two views so far as the description of the Niyatāpti is concerned The *Nāṭya śāstra* means that at this penultimate stage of the action, the sure success of the hero comes to be visualised an idea (*bhāvena*)[30] It appears, that according to the *Nāṭya-śāstra* the playwright is to handle the plot in such a way that the audience in this stage can form an idea of the final achievement of the hero, which is yet to come and that the dramatic suspense is also maintained

Abhinavagupta interprets the above description of the Niyatāpti in his own way He takes the word *bhāvena* to mean by main means According to his interpretation, at the stage of Niyatāpti it becomes apparent that the hero's final achievement is assured by main means,-through the

assistance of helping means and by the removal of obstacles *Nātya darpana* follows this explanation of Abhinavagupta [1] It may be pointed out that here also Abhinavagupta does not state specifically to whom it becomes apparent that the means are sure to bring about the *phala*

Sāgara first explains the term Niyatāpti as *niyatā niscitā phala prāpti-upasthitatvena yāvat* [32] He means to say that at this stage of Niyatāpti the final attainment is to be shown as almost come about As an illustration he cites from the Venī samhāra where Pañcālaka relates the message from Vāsudeva to Yudhisthira asking the latter to make preparations for the coronation, as Bhīma is sure to kill Duryodhana in the battle already in progress [33] The illustration shows that the success is about to come But even after this a tragic complication is created by the unforeseen entrance of Cārvāka in this drama So, Niyatāpti according to this explanation of Sāgara seems to consist mainly in the removal of all known obstacles

Sāgara then gives the view of Aśmakutta which says *anāter-apacaya-paramparā niyatā ca phalaprāpti* [34] According to this view successive losses sustained by the enemy constitutes Niyatāpti This seems to be what Mātṛgupta means by *niyatā phalasamprāptih kumbhakarnādisamksaye* [35] Sāgara illustrates this Niyatāpti by a citation from the Act VI of the lost Rama-play *Jānaki rāghava* of a forgotten dramatist Here, in the citation Laksmana appears to console Rama that there is no cause of his dejection as the more formidable young enemies like Kumbhakarna Indrajit and Kumbha have already been killed and there remains only the old Rāvana [36] The illustration refers to the number of losses of Rāvana, the enemy of the hero (Rāma) of the drama and this is the characteristic feature of Niyatāpti according to Mātṛgupta and Aśmakutta as recorded by Sāgara

The *Dasa-rūpaka* holds that Niyatāpti is the certainty of final achievement of the hero due to the want of obstacles [37] The *Sāhitya-darpana* simply quotes this statement of the *Dasa-rūpaka* and the *Rasārnava-sudhākara* also means the same

and is followed by the *Nātaka-Candrikā*[38] This view seems to be somewhat similar to that of Abhinavagupta but not so expressive and clear

PHALAYOGA
(Accomplishment, Consummation)

Phalagama or Phalayoga is the last stage of the action consisting mainly of the accomplishment of the desired object of the hero Following the *Nāṭya śāstra* Sāgara describes phalayoga as

abhipretam anurūpam kriyā phalam yatra niṣpannam sa phalayogaḥ [39]

The illustration is cited from the *Jānakīrāghava* In the Act I of the drama as quoted and commented upon by Sāgara, the killing of Rāvana and the rescue of Sītā have been referred to through the dialogues of Sītā and Priyamvadā In the last Act, says Sāgara, both have been accomplished in accordance with what was referred to before and as such, both are to be considered as Phalayoga [40] By *anurūpa* he seems to mean in accordance to what has been hinted at before It may be noted here that Mātṛgupta also as quoted above, says that the killing of Rāvana by Rāma is Phalayoga It appears then that according to Mātrgupta whom Sāgara seems to have followed, Phalayoga is also marked by incident or incidents Sāgara thus seems to maintain that here in the last stage the desired fruits of action (*abhipretam kriyāphalam*) should be represented as attained (*niṣpannam*) and this should occur in such a way as to conform with the beginning

According to Abhinavagupta, that state of the hero (sāvastā nāyakasya) is *phalayoga* in which he achieves in full the suitable object desired by him The *Nātya darpana* also says the same in different words [41] The *Daśarūpaka* simply states that the *phalayoga* consists in the full and final attainment of the hero The *Sāhitya-darpana*, *Rasārnava sudhākara* and *Nātaka candrikā* just follow the *Daśarūpaka* [42]

In this last stage of the action of a drama the playwright unfolds the meaning of the beginning and successive stage In every serious Sanskrit drama worthy of its name, the dramatist conveys a noble idea and tries to set an ideal This idea acts like a guiding force throughout the play The incidents are represented to occur as connected by a chain ,—the central idea In the Phalayoga this idea finally unfolds its nature and establishes the ideal firmly Thus, from another point of view, the Phalayoga consists in the achievement of the dramatist's own desired object

There has been a great confusion regarding the exact implication of the five Avasthās and the fact has been recorded by Śāradātanaya who maintains that the Phala, so far as the construction of the plot of drama is concerned, 'Is connected with the desired end either of the poet or of the hero of the play concerned"[43] It may be said that the Avasthās are connected with the hero and other dramatic personages objectively, but subjectly they are the concern of the poet and that the *Nāṭya śāstra* itself and Abhinavaguptabhāratī appear to have supported this view [44]

Dr V M Kulkarni after a study of the Avasthās, mainly in the line of *Abhinava-bhārati*, arrives at the conclusion that this division of the plot of a drama is a subjective analysis of the theme inasmuch as, "The Avasthās are primarily the mental states or attitudes of the hero with reference to the end aimed at by him"[45] But from our above analysis it appears that no stage can strictly be called as a mental state of the hero It has been clearly shown that at least the first two stages may not refer necessarily to the mental attitudes of the hero according to Abhinavagupta and that no stage has been explained as mental state of the hero by Mātṛgupta and Sāgara and also that according to the later theorists the question of the final end aimed at by the hero may not arise at all in the first two stages Other authorities also hold almost the same opinion in the matter, as has been discussed in details The analysis is subjective no doubt,

but that is from the standpoint of the playwright, as pointed out above Abhinavagupta, of course, gives in some cases stress on mental states in explaining the Avasthās but not always of the hero himself Abhinava gupta's analysis of the Avasthās seems to be one from the standpoint of the dramatist materialised through the characters of the play concerned

Sāgara following Mātrgupta mainly, analyses the plot purely from the standpoint of a spectator and his process may be called an objective one He seems to have given stress on the fact that the Avasthās are successive stages in the development of the action and each Avasthā is marked by an incident or incidents It has also been shown where he differs from other theorists and mainly from Abhinavagupta Among other writers, the authors of the *Nātya darpana* follow closely the line of Abhinavagupta and Śāradātanaya in some places seems to adhere to the school of thought represented by Sāgara as has been pointed out in respective occasions

All the theorists, however, are of opinion that from the very beginning of the action the situations in a drama, should be depicted in such a way that in each case the preceding stage should naturally lead on to the succeeding one and ultimately the whole action should culminate to one point This leads us to conclude that the idea of a mono centric plot was firmly established in the realm of Indian dramaturgy

CHAPTER III

ARTHAPRAKRTI

(Constituent Elements of the Plot)

The analysis of the plot into five Arthaprakṛtis depends upon the formal division of the plot of a drama into principal and secondary actions, known in Indian dramaturgy as Ādhikārika and Prāsangika Vrttas The *itivṛtta* or the plot of a drama consists of situations some of which are directly connected with the main thread of the story and some indirectly From this point of view the plot has been analysed as consisting of two Parts Ādhikārika and Prasangika or Ānusangika [1] The plot of a drama is an organic whole and the so called parts are inseparably connected behaving like elements in the constitution of a living organism When they are artificially thought to be separated, they lose their dramatic quality Moreover, the complex structure of a drama does not to easily yield to the above sort of formal division But the profession of a critic is sometimes like that of a student of surgery For the sake of the analysis of the plot such a division is essential

Ādhikārika-vrtta or the principal action plays the leading part in the final attainment and is directly connected with the hero The Prāsangika one (incidental or secondary action) on the other hand, is not directly related to the final achievement but is contributory to it [2] The point has been made clear by an illustration in the *Nāṭaka-lakṣaṇa-ratna-kośa* It says that in a plot where the killing of Rāvana is the Karya (Principal action), the slaying of Vali by Rāma to win Sugrīva's alliance is Ānusangika [3]

Sāgara informs us that according to some, the Ānusangika is a contributory story within the main story [4] Evidently, this is not the opinion of Sāgara The secondary action is undoubtedly contributory to the principal action, but it may not always be a full fledged story (*kathā*) It may be a mere incident

There has been a long standing controversy regarding the significance of the term Arthaprakṛti According to Abhinavagupta the five Arthaprakṛtis are but means for the attainment of the fruit, i e, the final end [5] This is also the opinion of Dhanika and Viśvanātha simply repeats the statement of Dhanika The *Nāṭya-darpaṇa* also maintains the same opinion [6]

Rasārṇava-sudhākara takes the Arthaprakṛtis to mean parts of the story The view is not a new one Abhinavagupta rightly criticises the view on the ground that if Arthaprakṛtis are taken to be the parts of the whole story, then the Sandhis also should be regarded as Arthaprakṛtis, which they are not [7]

The standpoint of the *Bhāvaprakāśa* is a bit difficult to ascertain due to the nature of the text It reads *arthaprakṛtayah pañca kathā bhedasya (one manuscript reads tathā dehasya) hetavah| etc kathāśarīrasya hetavah parikīrtitāh* [8] The reading *dehasya* seems to be probable as the two statements become identical According to Śāradātanaya then Arthaprakṛtis are elements of the plot They are the causes of the plot inasmuch as they combine to produce the plot This definition of the Bhāvapra is evidently taken from the *Śṛṅgāra prakāśa* of Bhojarāja who also looks upon the Arthaprakṛtis as elements of the plot [9]

Leaving aside the standpoint of the *Rasārnava-sudhākara* we get two views regarding the nature of the Arthaprakṛtis According to Abhinavagupta and others, as shown before, they are, *phala-hetavah* or *prayojana siddhi-hetavah*, and according to Bhoja and Śāradātanaya they are, kathā śarīra hetavah It is interesting to note that both these schools of thought accept the word *prakṛti* to mean *hetu* (cause), but according to the former *artha* means *phala* while according to the latter it denotes the *kathāśarīrā*, the story

Sāgaranandin says *nāṭakīyavastunah pañca prakṛtayah svabhāvāh bhavanti* [10] It is evident that the word *artha* here, has been taken to mean the plot of a drama, but only a synonym of the word *Prakṛti* is given The word *prakṛti*

or *svabhāva* here may however, be taken to mean constituent elements or inherent properties as other meanings of these two words appear unsuitable in this context It thus appears that according to Sāgara Arthaprakṛtis are constituent elements of the plot This interpretation is also supported by his own statement that without these there can be no plot of a Nāṭaka [11] Bhojarāja and Śāradātanaya as discussed above, appear to have shared the view held by Sāgara It may also be pointed out here that Rūpagosvāmin, an ardent follower of the *Rasārnava sudhākara*, describes Arthaprakṛti as *pañca vidhyāt kathāyāstu prakṛtih pañcadhā smṛtā* [12] It is, however, not clear that the word *prakṛti* means here, but from the statement it appears that the Vaisnava savant believed in the five-fold division of the plot The whole statement may mean that as the plot has not got fivefold division so their causes or elements are also five In any case, it is a confusing description having its origin, perhaps, to the influence of the *Rasārnava-sudhākara* and the school of thought represented by the *Nāṭaka laksana ratna kośa*

It may further be pointed out that the view held by Sāgara and Bhoja regarding the Arthaprakṛtis, appear to be an older one Abhinavagupta refers to it While commenting on *itivṛtte yathāvasthāh* [13] of the *Nāṭya śāstra* he says *artha itivṛtte prakṛtaya iti vaktavye arthagrahanam atiriktam syāt ityavasthābhiśca tulyatāvarnanam varnanāmātram syāditi kimanena* [14] The above verse of the *Nāṭya śāstra* enjoins that as there are five Avasthās in the *itivṛtta*, so there are five Artha prakṛtis Abhinava-gupta seems to mean that *artha* in the word *arthaprakṛtayah* of the verse, becomes superfluous if it is taken in the sense of *itivṛtta* which follows from the first half of the verse Moreover, in that case Arthaprakṛtis become equated with the Avasthās, as both of these groups signify nothing more than the nature of the plot, analysed in its different stages of development and as such, the description of the Arthaprakṛtis becomes useless So far as the above verse of the *Nāṭya-śāstra* is concerned, the cogency of the first argument of Abhinavagupta is unquestionable But the editor

informs us that the first half of the verse is not found in most of the manuscripts[15] and Sāgara also has not included the verse in his text The second argument cannot be directed against Sāgara inasmuch as according to his standpoint Avasthās are five stages in the develop ment of the action and the Arthaprakṛtis are but consti tuent elements and not divisions of the plot and as such, the two pentands cannot be equated

Regarding the order of the Arthaprakṛtis in a drama, Sāgara maintains silence The problem will be considered in details in due course[16]

To sum up, Arthaprakṛtis have been taken at least in three different senses by different schools of thought According to the *Abhinava bhārati Daśarūpaka*, *Nāṭya-darpana* and *Sāhitya-darpana*, they are the means for the final attainment (*phalahetavah*) Sāgara maintains that they are constituent elements of the plot and this view seems to be shared by Bhojadeva and Śāradātanaya The *Rasārnava-sudhākara* takes them as parts of the plot

BIJA (Germ)

Bīja is the first of the Arthaprakṛtis and as the very seeds of the dramatic action it comes first Bīja according to Sāgara is

nātakārthasya phalabhūtasya karanam[1]

It has been shown that Arthaprakṛtis according to Sāraga are constituent elements of the plot and *artha* in this context has been taken to mean the plot itself, the action as a whole with phalayoga as its final stage Thus, Bīja according to the *Nāṭaka-lakṣana-ratna kośa* is that constituent element of the theme which causes the action culminating into fruition Simply speaking, it is the cause of the final stage of the action It has also been shown that according to Mātṛgupta and Sāgara each stage (Avasthā) is marked by an event or events Germ of the final event is sown in the initial stage of the action The action practically begins with the sowing of the germ which

sprouts and develops with the progress of successive stages culminating into fruition, i e, the final event, and as such, it is said to be pervading over the entire play

Sāgara in support of his view quotes the description of the Bīja from the *Nāṭya śāstra* which says that the Bīja is indicated or sown (in the initial stage) slightly but spreads out in various ways and ends in fruition [2] We have shown that there are three different views held by different schools of thought regarding the nature of the Arthaprakṛtis Bīja being an Arthaprakṛti, has also been taken in three different senses, viz, *phalahetu*, *nāṭakīyavastu svabhāva* and *kathābhāga* But that it causes the action to culminate into fruition, is the opinion of all [3] There are, however, subtle differences of opinions regarding the exact implication of fruition and this will be shown later

The *Nāṭya-śāstra* says, as shown above, that the Bīja is to be indicated or sown slightly (at the initial stage) By slightly (*kiṃcit stokam*) Sāgara means by such ways as *śleṣa*, *chāyā* and *upakṣepa* [4] *Śleṣa*, says Sāgara, is *dvyarthavacana*, i e, conveying of double meanings, *chāyā* is similarity of incidents (*kathāsāmyam*) and *upakṣepa* means introduction of the plot (*arthopasthāpanam*) [5]

While discussing the Mukha-sandhi, Sāgara quotes a verse with similar import as above and attributes the same to Āchārya The text runs *ācārya aha* /

yasminnākhyāna bījasya śleṣena cchāyayāpi vā /

kriyate kīrtanam sadbhis tan mukham parikīrttitam /[6]

Of the three ways of sowing the Bīja, as mentioned by Sāgara above, two are included here in this verse, the Upakṣepa is omitted By the epithet ācārya Sāgara refers to Bharata invariably It may be presumed that according to the belief of Sāgara the above verse belongs to the work of Bharata But no trace of this is found in the present *Nāṭya śāstra* It is interesting to point out here that Tārānātha Tarkavācaspati in his commentary on the verse "satpakṣa madhuragirah" of the Veṇī-saṃhāra quotes *ślesacchāyopadeśaiśca samuddiṣṭam visarpati* / *Yat phalodaya-*

paryantam tad bijam iha kīrttitam' || The said pandita then remarks *iti bharatokta phalodaya paryantam prabandhaprati-padyam artham bijarūpena slesena varnayati'* [7] *upadesaḥ* in the first *pada* of the verse quoted by Tārānātha Tarka-vācaspati, may be replaced by *upaksepaḥ* on the evidence of the *Nāṭaka lakṣaṇa ratna kosa* Sāgara also illustrates the indication of the Bīja through *slesa* with the same verse from the Veni-samhāra as above, where the Sūtra-dhāra describes Autumn but the hidden meaning of which is the total destruction of the Kauravas [8] The verse, quoted and attributed to Bharata by Tārānātha Tarkavā-caspati also is not found in the present *Nāṭya sāstra* Of the above two verses, attributed to Bharata, the one found in the *Nāṭaka lakṣana ratna-kosa* describes the Mukha sandhi and the other, quoted by Tārānātha Tarkavācaspati describes the Bīja The former one mentions two ways of indicating the Bīja while the latter points out three ways Sāgara himself also maintains that Bīja can be indi-cated in the same three ways The different ways of indicating the Bīja, referred to in the above two verses, have not been mentioned by any other known authority like Abhinavagupta, Dhanañjaya, Rāmacandra, Śāradātanaya, Viśvanātha etc But both the verses have been attributed to Bharata The only conclusion that can be derived from all these is that there were other versions of the *Nāṭya sāstra* which have not come down to us The view contained in the above two verses might have been current in the eastern part of India, probably in Bengal, the homeland of Tārānātha Tarkavācaspati where it was extant even before a century, otherwise we could have found it in the work of any other authority, mentioned above Tārānātha might have collected the verse from some other commentary or from any other second-hand source But Sāgara certainly utilised a copy of the *Nāṭya sāstra* which did not differ materially from its present version It seems probable that Sāgara, also hailed from eastern India and that there was an eastern version of the *Nāṭya śāstra* [9] Of course, a single instance cannot decide the issue

Sāgara illustrates the indication of Bīja through similarity

of incidents (ślesa) with a verse from the *Jānaki-rāghava* The verse concerned, seems to be the opening one of the drama[10] and describes how Viṣnu rescued his beloved Earth from the nether region by killing the demon who confined her there[11] Here a hint is given of the future events of killing of Rāvana by Rāma and the rescue of Sītā constituting, evidently, the Phalayoga of the drama

As an illustration of the indication of the Bīja through Upakṣepa, the last verse of the Prastāvanā from the Kundamālā has been quoted Here the Sūtradhara introduces directly the play with such words as, here Laksmana is taking Sīta to the forest[12] It should be noted that in each of the above three cases the hint to the final object (*phala*) has been taken to be the indication of Bija Practically speaking, Bīja does not differ materially from the Phala, the former is the unmanifested state and the latter is the fully manifested state of the same element Abhinavagupta rightly says that the fruit also may be said to be the germ *phalam apica bhaviṣyadupāyāvinābhāvād bījam ityucyate*[13] It also appears that Sāgara supports the indication of Bīja in the Prastāvana

Sāgara offers another view according to which Bīja is the means of achieving the desired end and in five successive Sandhis it should be shown as sown, sprouted, developed, sought for and yielding fruit[14] This evidently is the opinion of one of those theorists who take Arthaprakṛti as *phala hetu* The metaphor of the growth and development of a tree from the seed, as used here, has also been utilised in the *Bhāva prakāśana* and *Rasārnava sudhākara* to explain the progress of the action from its initial stage to the conclusion[15]

How to begin a drama is really a problem to the playwright The genesis of action, called *bījanyāsa* in Sanskrit dramaturgy, should be appealing and capable of leading the whole action to the desired end of the playwright, and this must appear as its logical consequence Much of the success of a drama depends upon the beginning The Bīja should be so introduced that it appears in the circumstances natural

and appropriate The Indian theorists took up the matter seriously and consequently we come across different sugges tions regarding this important topic

Mātṛgupta, as quoted by Raghava-bhatta treats the introduction of Bīja more elaborately and from different angles [16] According to Mātṛgupta the Bīja may be introduced in different manners The playwright may begin his drama with a hint to the cause of the fruit only, or the fruit itself The play may also be started with the beginning of the endeavour for the attainment of the final end The poet may first introduce both the fruit and activity for its attainment or simply the activity, particularly mentioned Mātṛgupta further maintains that *Phalabīja* is that which ends in fruition, the story (*kathā*) is the *Vastubīja* and the hero is the *Arthabīja* This *Plala-bīja* of Mātṛgupta is the Bīja of the *Nātya śāstra* as explained above But what is exactly meant either by the Vastu-bīja or Artha bīja is not clear Vastu and Artha are generally used as synonyms in the texts of dramaturgy to mean *itivṛtta*, the theme of the drama Moreover, *Kathā* is said to be the Vastubīja, while Kathā and Vastu also denote the samething A subtle difference between Kathā and Vastu may, however, be surmised , Kathā may be taken to mean simply the story and Vastu to mean the plot of the drama The story is the source (*bīja*) of the plot in the sense that the latter is shaped out of the former Artha may also mean the *Prayojana* and the hero is the Artha-bīja in the sense that his *Prayojana* is represented as served in a drama Now, in e ery Nātaka these three germs are certainly present The only significance that can be surmised in designating the above three as Bīja is the fact that according to the nature of the plot any one of them may get prominence over the others and tha action may be started with any one of the three types of Bīja There may be Nāṭaka where either the course of the action or the conclusions is not definitely known to the audience In such a case the story itself becomes more attractive The Kundamālā and the Uttara-rāma-carita are the best examples of this type of Nātaka In both the dramas the plot, though related to the Rāmāyaṇa, is practically new

in the sence that neither the conclusion nor the course of the action is borrowed from the source and known to the audience In such a case the theme (*vastu*) itself receives better attention from the spectators and we know that the above two Nāṭakas start with a critical situation of the main story borrowed from the source On the other hand, in a Nāṭaka like *Veṇī-samhāra*, where there is no such striking innovation in the plot or deviation from the known conclusion of source, the hero becomes the main centre of attraction and the poet takes special care in his characterisation Such a Nāṭaka may be started with the introduction of the hero on the stage Bhīma in the *Veṇi-samhāra* captures the audience at the very starting of the play [17] The drama *Abhijñāna-śakuntala* begins with the Artha-bīja, i e , with the entrance of the king as chasing a deer, but very soon the poet creates opportunity of sowing the Phalabīja in the form of a benediction showered on the king by the ascetics [18] The drama Ratnāvalī, practically begins with the Phalabīja After the exit of the Sūtradhāra, the minister Yaugandharāyana enters and almost expresses the ultimate end to be achieved by the king

The above three Bījas, as described by Mātṛgupta must be there in every drama but any one of them may get prominence due to the nature of the plot, as shown above Mātṛgupta's above observation thus seems to be based on a close study of the actual practice [19] Abhinavagupta also maintains that in different dramas Bīja may be of different forms The sowing of the Bīja may be done by indicating the means or the Phala or both, and the Phala may be of different varieties The *Nāṭya-darpana* reiterates what has been said in the *Abhinava-bhāratī* [20]

Bindu (Sign of Continuity)

Sāgara quotes the definition of Bindu from the *Nāṭya-śāstra*[1] and according to his interpretation Bindu is the cause of the continuity of the action upto the end when its main purpose (*pradhāna prayojana*) is interrupted by some subsidiary

issues[1] He illustrates Bindu with the verse "lākṣāgṛhānala ", from the *Veṇi-saṃhāra* and comments that in the verse the succession of wrongs done by Duryodhana has been referred to and thus the continuity of action is maintained by showing the continuity of purpose, i e , the destruction of the Kauravas · Neither the illustration nor Sāgara's comment on it is expressive enough to give an idea of the Bindu The illustration is practically the opening verse of the *Veṇi-saṃhāra* and as such, the interruption of the main purpose by subsidiary issues giving scope for the Bindu does not arise here at all Śāradātanaya informs us that according to Kohala when the main purpose (*phala*) of the Bīja is disconnected by subsidiary purposes, Bindu is the cause of its continuation[4] This is also what Sāgara means Śāradātanaya again says *lākṣāgṛhānaletyādi bindoh āmānyalakṣanam*[5] Śāradātanaya here seems to be influenced by Sāgara and offers a clue to the exposition of the latter's view on Bindu The verse *lākṣāgṛhānala* , indicates the main purpose of the drama and continuity of this purpose acts as a connecting link where there is a break in the main motif So, this verse has been taken to be a *sāmānyalakṣana* of the Bindu Like the Bīja the Bindu in this sense also continues throughout the play

Sāgara records two other views on Bindu, according to the first of which it is the basic factor of the theme of a drama which is voiced in every act with indignation and firmness till the end of the action[6] The view is really significant, continuity is shown here "in the form of pivotal idea, recurring in each Act "[7] The pulling of Draupadī's hair has been voiced in every Act of the *Veṇī-saṃhāra* with indignation, and the resolution of self-sacrifice by Jīmūtavāhana has been mentioned with firmness in the *Nāgānanda* These are two well known instances of the reference to the main urge behind the action, in every Act Besides these two Sagara cites two other illustrations, one from the *Rāghavābhyudaya* and other from the *Jānakīrāghava*[8] Śāradātanaya holds also a similar view and states that Bindu may be due to *māna* or *vipatti* the former is expressed through anger and the latter through grief[9]

Another view on Bindu has been discussed in the form of an illustration by Sāgara It is said that the representation of successive slaughter of Mārīca, Khara with his hosts Kumbhakarṇa and Indrajit is the Bindu in a theme depicting the killing of Rāvana Similarly, the killing of Droṇa etc, is so in a play describing the destruction of the Kauravas[10] But the description of successive losses sustained by the enemy has been shown by Sāgara to be the characteristic of Niyatāpti according to Aśmakuṭṭa and this has been discussed before The view seems to imply that it is only in the stage of Niyatāpti Bindu is the cause of continuity (*avcchedakārana*) Before this stage the certainty of the final achievement cannot be disclosed for the sake of dramatic suspense In Niyatāpti a clear idea of the final achievement of the hero can be formed by the audience and as such a real connection is established between the past stages and the future Phalāgama This view has not been referred to by any other authority and cannot be deduced from the text of Bharata Moreover, Bindu as a connecting element may be required to be employed in any stage of the action of a drama

Abhinavagupta seems to maintain that Bindu is the hero's knowledge of the connecting link when in course of the action the employment of means for the attainment of the desired object becomes disconnected by something else[11] Arthaprakṛtis are means according to Abhinavagupta and this knowledge of the connecting link also acts as means so far as the progress of the action is concerned According to this view the constant employment of means for the final attainment, i e, the gradual progress towards the final end, constitutes the main thread of the action This progress may be side-tracked due to the subsidiary elements of the story In such cases the playwright revives the main current of the story tactfully by representing the character aiming at the final achievement, as being conscious about the employment of means Abhinavagupta further seems to mean that under different circumstances in different dramas, the hero himself or his associates or both may be represented as searching after the means for the final achievements and as such, the revival of the main current of

the theme (Bindu) may also be represented as due to the effort of the hero or his associates or both It is also clearly stated by Abhinavagupta that both Bīja and Bindu continue throughout the action and the difference between the two is that the scope of the latter originates after that of the former [12] From the above discussion it appears that there is no two opinions, so far as the basic function of the Bindu is concerned Sāgara offers three views regarding the nature of the Bindu and the last two are referred to as those maintained by others The first view, evidently his own, follows the line of Kohala, as presented by Śāradātanaya This one is the generally accepted view on Bindu [13] The second one is really significant, inasmuch as it shows that a single idea maintains the continuity throughout the action of a drama [14] Both the views have been recorded by Śāradātanaya without any line of demarcation drawn between the two The third view, referred to by Sāgara, has been shown to be an obsolete one Abhinavagupta elaborates the matter and shows how Bindu, as a means originates and maintains the continuity of the action He in so many words practically says the samething as said by Kohala and partially supports the second view offered in the Nāṭaka-lakṣana-ratna kośa In another place Abhinavagupta states that Bindu as the speech at the end of each Anka connects the preceding Anka with the succeeding one The Nātya darpaṇa and Daśa-rūpaka also maintain the same view [15] It is interesting to note that Kātyavema in his commentary points out Bindu at the close of each Anka of the Mālavikāgnimitra [16] The view occurs in the discussion of Anka in both Abhinava-bhāratī and Nātya-darpaṇa The close of an Anka may be taken to be an occasion of the Bindu but certainly not the only one, and the above two works also do not mean so Bindu may occur whenever there is a break in the main current of the story and at the close of an Anka it is to provide for a fresh impetus to the movement of the play

The word Bindu, meaning a drop has been taken up in different works to elaborate the idea with the help of similes Sāgara says that as drops of water dripping from the sides of

a thatch indicate the fall of water even when the rain is over, so Bindu also indicates the purpose and maintains the continuity of the main action when it is interrupted by secondary issues [17] Abhinavagupta maintains that Bindu is like a drop of oil and the simile has been elaborated by Dhanika when he says that as a drop of oil spreads over the surface of water, Bindu also is a wide-spreading element [18] Ricipati quotes a verse with similar meaning and attributes the same to Bharata [19] The verse, however, is not found in the present *Nātya-śāstra* The *Rasārnava-sudhākara* draws a very interesting simile on Bindu It says that as drops of water being sprinkled to the root of the tree produce fruit, so also the Bindu is indicated again and again [20] This simile suits better with the view that holds Bindu as a pivotal idea recurring in each Act

Patākā (Episode)

It has been pointed out before that the plot of a drama is generally analysed in Indian dramaturgy as consisting of two Parts,—the Ādhikārika and the Prāsangika, i e, the principal and the secondary action This secondary action or the subsidiary portion of the plot (*prasangika-vṛtta*) is of two kinds —the Patākā and Prakarī The main difference between the two is that the duration of the former is longer than that of the latter [1]

The naming of the subsidiary portion of the action of longer duration as Patākā seems to have given rise to several conjectures regarding its exact significance Sagara says that as a banner on a pole placed in a certain place indicates the whole army, so also the Patākā occupying a certain portion of the action exposes the entire play (*nāṭakaikadeśa-vartinī nāṭakam sakalam eva prakāśayati*) [2] Abhinavagupta says that the episode (Patākā) is called a Patākā by tradition as it is useful [3] Dhanika maintains that as the banner is the symbol of the king so also the Patākā bears the special marks of the hero, so far as it

helps him Similar also seems to be the view of the Rasārnava-sudhākara The subtle differences of views regarding the nature of Patākā among above authorities are thus brought home to us According to Sāgara, Arthaprakrtis are elements of the plot and as such Patākā being an element helps the delineation of the entire plot through its assistance to the main plot According to Abhinavagupta Patākā, being a means, as all Arthaprakṛtis are, is useful to the hero Dhanika and Śingabhūpāla state this more explicitly

Sāgara quotes the definition of the Patākā directly from the *Natya sāstra* and adds a gloss on the same He maintains that the existence of the Patākā is for the sake of another as it contributes to lead the main action to its goal The Patākā (vrtta) itself also assumes the character of the main action for the display of heroic quality As an illustration of Patākā-nāyaka Sāgara cites the character of Karna in the *Venisamhāra* and comment that though this character has been introduced to help Duryodhana, yet itself displays its own valour and has been endowed with the qualities of a hero by the poet,[6] It appears from the above that according to Sāgara Patākā may be the helper of even the Pratināyaka, i e, the enemy of the Pradhānanāyaka

Sāgara further says that Patākā according to some, is the action of the Upanāyaka and that it is *sthūlārtha* According to this view, adds Sāgara, what is done by the Upanāyaka (secondary hero) coming forward (*prādhānyam avalamvya*) to help the main hero, constitutes Patākā, as the activities of Makaranda in the *Mālatīmādhava* comes to the help of Mādhava [7]

The *Bhāva-prakāsana* and the *Rasārnava-sudhākara* explicitly state that the *upanāyaka-vrttānta* is the Patākā Sāradātanaya maintains that the Patākā nāyaka is almost equal to the main hero (tatsamāna) [8] Abhinavagupta cites the characters of Sugrīva and Vibhīṣaṇa, as Patākānāyakas, Dhanika maintains that characters like Sugrīva etc. which help the hero are Patākās [9] Viśvanātha also holds the view

that the Patākā-nāyaka should always be an ally of the main here [10] It is evident then that Sāgara's view that an ally of the Pratināyaka also may be taken to be the leader of the Patakā is opposed to the views of almost all the reputed authorities on dramaturgy It is easy to understand the position of Abhinavagupta and others who take the Arthaprakṛtis as means for the final achievement of the hero (*prayojana-siddhi-hetavah* or *phala-hetavah*) Either by the Pratināyāka or by his ally no *prayojana siddhi* of the main hero is possible if not in an indirect way The *Nāṭya śāstra* says that the Patakā is *pradhānasyopakāraka* and *pradhānavat* Abhinavagupta and others take the word *pradhāna* to mean the main hero, while Sāgara seems to have taken the word as referring to the main plot itself In a drama where the main theme is related to a struggle between the hero and his enemy (*nāyaka* and *pratināyaka*), both of them should be considered as *pradhānas* Both the characters are equally important as the main plot rests on both In such a drama an ally of the either may be called a Patākā nāyaka if only he satisfies other conditions In dramas, where there are no such struggle the ally of the hero may occupy the position of a Patākā-nāyaka if otherwise suitable This seems to be the view of Sāgara The drama *Veni-samhāra* describes the struggle between Bhīma and Duryodhana mainly Karṇa an ally of the latter whose *vṛtta* bears the marks of the *pradhāna*, may rightly be called a Patākā-nāyaka from the above point of view The view that the *upanāyaka-carita* is the Patākā is *sthūlārtha varnana* according to Sāgara Here he seems to mean that generally the Upanāyaka, who is an ally of the hero, is considered to be a Patākā nāyaka but not everywhere The *vṛtta* of the Pratināyaka himself in dramas like the *Venī-samhāra* cannot be called a Patākā as he also aspires for the achievement and his struggle against the main hero constitutes the main plot, in short his *vṛtta* according to Sāgara is also *pradhāna*

Regarding the problem whether a Patakā-nāyaka may be depicted as gaining some end or not, Sāgara maintains

exactly Viśvanātha means here is not clear The whole may be taken to mean that the Patākā nāyaka should not have any separate Phala (*svatantra phalāntara*) whatever the Patākā-nāyaka gains is but incidental and ultimately comes to the help of the hero The *rājyalābha* of Sugrīva is not a separate Phala lābha but a means through which the hero himself gets an ally This mitra lābha of the hero is to be shown latest in the Vimarśa-sandhi

Regarding the extent of Patākā's duration in a drama the *Nāṭya-śāstra* says agarbhad avimarsād va patāka vinivartate [16] According to Abhinavagupta the verse enjoins that the achievement of the desired object of the Patākā-nāyaka is to be depicted either in the Pratimukha or in the Garbha Sandhi After that, says Abhinavagupta, the Patākā nāyaka can persist being engaged in the assistance of the principal hero, and in that case the designation Patākā may be applied, not of course in the primary sense of the term but simply because it was termed so before Moreover the existence of the Patākā in the Vimarśa-sandhi is almost essential according to Abhinavagupta [17] Then it comes that according to Abhinavagupta the Patākā may exist upto the last Sandhi but the achievement of the Patākā-nāyaka should be depicted before the Vimarśa sandhi Viśvanātha also informs us that this is the opinion of Abhinavagupta [18] The *Nāṭya-darpana* makes this point more clear It has got no objection to take the ān both in the sense of *abhividhi* and *maryādā* According to the *Nāṭya-darpana* thus, the achievement of the Patākā-nāyaka may be depicted in any one of the first four Sandhis The *Nāṭya-darpana* further states that the Patākā as means, helps the main action and as such the achievement of the desired object of the Patākā-nāyaka cannot be depicted in the Nirvahana Sandhi where the final attainment of the main hero is to be shown [19] This seems to be the most reasonable view The *Dasa-rūpaka* is silent regarding the duration of the Patākā, so also the position of the *Rasārnava-sudhākara* and the *Nāṭaka-candrikā*

Regarding the extent of Patākā's duration Sāgara remarks sa ca garbhe avamarśe vā nivartata iti nātyantikam etad avagantavyam [20] This refers to the precept "agarbhād āvimarśād " of the *Nāṭya-śāstra* as quoted above Sāgara takes the precept to allude to the subsidiary action and not to the achievement of its hero as taken by Abhinavagupta and Rāmacandra-Guṇacandra He means to to say that the operation of the Patākā need not be necessarily completed in the Garbha or Vimarśa Sandhi, i e, it may continue further [21]

In conclusion it may be pointed out that any achievement of the desired object by a Patākā-hero is purely incidental The presence of more than one motif in a drama has never been favoured in India either in practice or in theory There are many Patākā-nāyakas having no personal interest in Sanskrit Plays In case of military alliance the dramatists generally depict some sort of svārtha-lābha of the Patākā-nāyaka through the cooperation of the main hero This is done simply to convince the audience that the alliance between the Patākā-nāyaka and the main hero is strong enough to withstand the trial of adversity Vibhīsana and Sugrīva, two well known Patākā-nāyakas of Rāma-plays are depicted as assisting Rāma whole-heartedly being highly grateful by latter s co-operation in their own cause The gain of Makaranda in the *Mālatī-Mādhava* has been shown just to heighten the effect of the drama by introducing parallelism The gain of the Patakā nāyaka is to be depicted logically before or in the Vimarśa-sandhi because for the sake of *vinipāta pratīkāra* , the help of the Patākā-nāyaka is essential here as stated by Abhinavagupta Moreover, there are many Patākā-nāyakas like the Vidūsakas or ministers in Sanskrit dramas, in whose cases no achievement is depicted Thus the achievement of the Patākā-nāyaka is purely an incidental affair and Sagara seems to have found no necessity of mentioning this point particularly The *Nāṭya śāstra* also does not state anything explicitly regarding the matter

Prakarī (Incident)

Sāgara quotes the definition of Prakarī from the *Nāṭya-śāstra* and his gloss on the same[1] means that the Prakarī should have no uninterrupted development (nairantaryena Pravartanam tena vihīnam), and that its necessity is for the sake of other's interest That the Prakarī serves other's interest only comes from its derivative meaning according to Abhinavagupta [2] The duration of the Prakarī is also very short These are the two characteristics which differentiate it from Patākā The *Nāṭya-darpaṇa* maintains that the Prakarī is not essential like the Patākā in a drama [3] But it will be shown that even the Patākā is not *avaśyambhāvi* in every drama or even every Nāṭaka From Dhanañjaya's definition of the Prasangika-vṛtta as given before, it appears that like Patākā the Prakarī may have its *svārtha* a view which is supported by none The general opinion regarding the Prakarī is that it is almost an interesting casual incident occupying a small portion of the whole action [4]

Sāgara upholds the utility of Prakarī as a decorative device of the plot and says that like a floral design (*puṣpa prakara*) it produces beauty [5] The *Bhāva prakāśana* seems to have taken up this idea of floral decoration but have gone a step further It says that as flowers and *akṣatas* are for the beauty of the religious rites so also the description of the Prakarī in a composition [6]

As an example of the Prakarī Sāgara cites the incident of Rāvana and Jaṭāyus from the Kulapatyanka The same illustration has also been cited by Śāradātanaya and Viśvanātha [7] The *Nāṭya darpaṇa* too, maintains that in Rāma-plays the character of Jaṭāyus is Prakarī [8] Vāsudeva in the *Veṇī-saṃhāra* is a Prakarī-nāyaka according to Abhinava-gupta [9]

Kārya (Denouement, Object, Purpose to be achieved)

Every Sanskrit drama, as a rule, ends in some sort of achievement of the hero which is called *phala-yoga* In our

previous discussion on the fifth Avasthā, it has been shown that the dramatist also aspires for the attainment of the some end Kārya may be described as the end both on the part of the principal hero of the drama and the dramatist himself

Sāgara takes Kārya in the sense of the main purpose to be served in a drama i e, the main undertaking for which the action begins and when it is accomplished, the drama ends Now it is generally found that many purposes are served at the conclusion of the action For example, the death of Rāvana in a Rāma-play may serve several purposes like the recovery of Sītā, the killing of an enemy the gods and country alike, the victory of Dharma etc But the poet aims at one as the main and there may be subsidiary purposes which enrich the main purpose, says Sāgara [1] Thus Kārya according to Sāgara is the main purpose for the accomplishment of which the action begins and ends when it is finally accomplished At the conclusion the true nature of the Kārya is revealed to the audience

In support of his view Sāgara quotes from the *Nāṭyaśāstra*, and as a gloss adds that there are two Kāryas, one is Ādhikārika and the other is Prāsangika [2] Here Kārya seems to be correlated with the *itivṛtta* which has got two elements, Ādhikārika and Prāsangika [3] Sāgara's treatment of the matter here is a bit of confused nature the word Kārya has been used here loosely According to Sāgara Arthaprakṛtis are elements of the plot, as discussed above, Kārya being an element cannot be taken to be the entire plot Perhaps Sāgara means to say here that Kārya as an Arthaprakṛti is the purpose related to the Ādhikārikavṛtta, otherwise the entire *itivṛtta* is Kārya i e, for some purpose The main purpose in a drama is represented as served with the final achievement of the main hero The main hero is one, says Sāgara who brings the representation of the drama invested with Bīja, Bindu etc, to a close and by whom everything is represented as completed He also enjoys, adds Sāgara, the fruit (*phala*) in the form of Dharma (doing good to others), Kāma

(winning the desired woman) and Artha (attainment of something rare)[4] Thus a subtle difference between the Kārya and Phala has been drawn by Sāgara

It has been shown before that Abhinavagupta takes the Arthaprakṛtis as means So, Kārya as an Arthaprakṛti is definitely means according to Abhinavagupta What can be made out of the confused text of the *Abhinava-bhārati* is this

In the achievement of the hero various means in the form of resources, both physical and mental, and their proper employment are represented as adopted by the Pradhāna-nāyaka, Patākānāyaka and Prakarī-nāyaka (*pradhāna-nāyaka patākānāyaka-prakarī nāyakaiścetana-rūpaih*) The Bīja is the chief of all these means (pradhānasya bījākhyopāyasya) and all other means which contribute to the final fruition of the Bīja, constitute what is meant by Kārya[6] The *Nātya darpana* follows this opinion of Abhinavagupta "But this meaning of Kārya' points out Dr Kulkarni, is rather unusual and even the *Abhinava-bhārati* and the *Nātya darpana* not to speak of - other theorists, take the term Kārya to mean Phala or Sādhya in the treatment of Avasthās and Sandhyangas[7] It is evident that there is a confusion regarding the exact implication of the Kārya Abhinavagupta takes all the Arthaprakṛtis as means (*phalahetavah*), but Kārya has been taken in several places of the *Abhinava-bhārati*, to mean Phala Now the Phala and Phala-hetu cannot be the samething The position of the *Nātya darpana* also is similar to that of the *Abhinavagupta* Dhanañjaya and Dhanika frankly asserts that Kārya is nothing but the Phala which is Trivarga in the form of Dharmārthakāma[8] Here also the inconsistency is apparent, as according to the *Dasarūpaka* also the Arthaprakṛtis are means. *Rasārnava-sudhākara*, and *Nātaka-candrikā*, also take the word Kārya to mean Phala and according to the former the Phala is Trivarga[9] According to the *Rasārnava-Sudhākara* the Arthaprakrtis are parts of the story and how part of the story can be regarded as the Phala is not known to us The Bhava-prakāśana takes Sādhya, Kārya and Phala

in the same sense and this Phala is Trivarga [10] Śaradātanaya mitigates the confusion as he, following Sāgara, takes the Arthaprakrtis as elements of the plot (katha śarīra hetavah)

Dr Kulkarni points out that Prof H K Dhruva's attempt to draw a distinction between Kārya, the object of the play, and Kārya the Arthaprakrti is baseless [11] According to Dr Kulkarni "Kārya is the main drive for the hero's action and as such a means to the end" The said scholar further observes, "The *Sāhitya darpana* gives slaying of Rāvana as an example of the Kārya Taking a clue from it one may say that with the killing of Rāvaṇa, Sītā's recovery is as good as achieved which is the fruition of the Bīja Thus Kārya may be taken as the event immediately antecedent to the final fruition (Phalāgama)" [12] It may be pointed out in favour of Abhinavagupta that there is no material difference between the means and the Phala Bīja the chief of the means transforms into Phala with the assistance of other means, and Kārya is nothing but this transformation and as such it is a *hetu*

As a resume of the above it may be said that in Indian dramaturgy there are as good as three different schools of thought regarding the exact implication of the term Arthaprakṛti which has already been discussed above That the Patākā and Prakarī constitute what is called the Ānusangika or Prāsangika vrtta is accepted by all including the *Nātya-sāstra* Curiously enough the Bhāva-prakāśana includes the Patākāsthānakas with Patākā and Prakarī as constituting the Prāsangika-vṛtta But this theory of Śāradātanaya is supported by none

Sāgara concludes his discussion on the Arthaprakṛtis with the remark that sometimes one of these five may get prominence and the others may become subordinate [13] In his support he quotes from the *Nātya sāstra* a verse which means that anyone of these five Arthaprakṛtis may get prominence in cases where some special purpose is served by it and is deemed more useful, the others becom-

ing subordinate[14] Abhinavagupta in his commentary on the same verse remarks that unlike the five Kāryāvasthās which are equally essential in every drama, any Arthaprakṛti may become main when it serves the purpose of the hero best, others though they may exist become as non-existent But Bīja, Bindu and Kārya are essential in every case though there may be prominence of the one over the other[15] In short, the prominence of particular Arthaprakṛti in a drama depends, according to Abhinavagupta upon its usefulness in serving the interest of the main hero Sāgara is silent about the problem whether the Patākā or Prkarī or the both may be absent in a plot The *Nāṭya-darpana* clearly states that if not required by the main hero the Patākā and Prakarī may be omitted altogether Where the hero does not require any help then only the three means Bīja, Bindu and Kārya may serve the purpose Bīja and Bindu are considered to be *mukhya* by the *Nāṭya-darpana*, as they pervade the entire plot Among the rest the Kārya may be regarded as more prominent. Ramachandra refers to his drama Satyahariścandra, where there is no Prasangika-vṛtta[16]

According to the *Rasārnava-sudhākara* the Patākā and Brakarī are always subsidiary and even Bīja etc, in some places may come under the subsidiary division, the *anga*[17] But this is undoubtedly a view finding support from none

CHAPTER IV

SANDHIS

The division of the plot into Sandhis and Sandhyangas is the most elaborate system of anylysis of the action of a drama The *Nāṭya-śāstra* gives no general definition of the Sandhis which, however, receives special care in the hands of later authorities Sāgara defines Sandhi as the joining together of different purposes of the same plot [1] The plot in its development serves different subsidiary purposes at different stages Sandhis join them all and direct the whole towards the final end To make this position more clear Sāgara refers to the view of an anonymous authority which says that these (divisions) are called Sandhis as the purposes are joined together by them [2]

Abhinavagupta seems to mean by Sandhi, the joining together of the different parts or phases (*avayava*) of the main purpose (*artha*) in its progress towards being finally served and as such, each part or phase is called a Sandhi [3] The *Nātya-darpana* states this more directly as *sanddhayo mukhya vrttamśāh* In their exposition of this definition the authors follow Abhinavagupta closely [4]

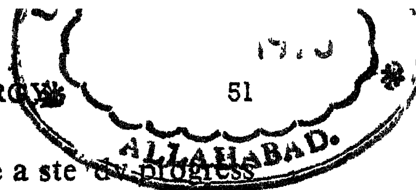
The view that the Sandhi is the connection of parts of the plot of a drama, is accepted by the *Dasa rūpaka* also According to the *Daśa-rūpaka*, as interpreted by Dhanika the different parts of a dramatic plot having their secondary ends, are linked together as they all contribute towards the same end, evidently the final one and this is Sandhi [5] This view may be said to be a development of the one held by Abhinavagupta inasmuch as, how the connection is established has been stated here The *Sāhitya darpana* simply repeats the statements of Dhanañjaya and Dhanika, while the *Bhāva prakāsana* gives an elaborate and versified form of the same [6] Commentators like Rāghava-bhatta and Dhuṇḍirāja follow the *Daśa rūpaka* [7] The *Dasa-rūpaka* in

another place uses the word Sandhi to mean a section of the plot of a drama [8] This also is the view of Bhoja [9]

According to the *Rasārnava-sudhākara* the Sandhi is the connection of subsidiary ends (*avāntarārtha-sambandha*) for the sake of the finhl end (*mukha prayojanavasāt*) in the matter of linking together of different parts or sections of the story (*kathāngānām samanvaye*) [10] It is interesting to note here that the *Rasārnava-sudhākara* takes up the views of the *Nāṭaka laksana-ratna-kosa* and *Daśa rūpaka* both, and gives an original explanation of the Sandhi

A further probe into the explanations given above discloses a clear development of the idea behind the implication of the word Sandhi It appears that at first it was taken to be a connection of subsidiary purposes in the development of the dramatic plot by some authorities as stated in the *Nātaka laksana-ratna-kosa*, while others took it to be a linking up of the different parts or sections of the story and the *Abhinava-bhārati* and *Nātya-darpana* followed this view The latter idea i e, the view followed by Abhinavagupta was further developed by Dhananjaya and Dhanika The *Rasārnava-sudhākara* closely followed by the *Nātaka-candrikā* evidently took up both the original views and made a successful attempt to give a fuller definition of the Sandhi Thus, with the story-element in mind, Abhinava gupta and Rāmachandra-Guṇacandra analyse the plot into five Sandhis, Sāgara does the same keeping the different purposes served in different parts of the story before his mind's eye The *Daśa-rūpaka* elaborates the former view and the *Rasārnava-sudhākara* accepts the both and arrives at a synthesis The word 'juncture' or 'critical juncture', is generally used as an English equivalent of Sandhi But Sandhis are not merely joining points The word Sandhi in Sanskrit dramaturgy denotes both linking up of the parts, and also the parts themselves

The idea of the so called three unities is conspicuous by its absence in Indian dramatic tradition On the other hand special stress is given on the unity of impression both in theory and in practice The plot of a drama



according to Indian theorists should have a steady progress from the beginning to the denouement through the Avasthās. The five Arthaprakrtis, as has already been shown, go on moulding the plot in its elaboration from the genesis and finally in its conclusion to a particular achievement In this progress of the plot, maintain Indian theorists, special care is to be taken so that the unity of impression is maintained throughout The conclusion should be depicted as following naturally from the beginning, Viśākhādatta expresses this idea in a dramatic way through the dialogue of a minor character, Samidharthaka, *tā kim nimitt-tam kukavi-kida nadnassa via annam muhe annam nivvahane* [11] The different subsidiary episodes and incidents, as well as the different phases of the main story should all be delinated to yield a single and logical conclusion and nowhere the chief interest should be shifted from the central theme or lost sight of It follows from what little has been said about the Sandhis above, that the theory of the structural analysis of a dramatic plot into Sandhis evolved out in Indian dramaturgy in pursuance of the above ideal of unity The five Sandhis are Mukha, Pratimukha, Garbha, Vimarśa (Avamarśa, Āmarśa) Upasaṃhṛti or Nirvahana and they should occur in a drama in the same order in which they are enumerated [12]

It is a matter of common sense that all the five Sandhis cannot occur in any and every type of drama (rūpaka) As a matter of rule, says Sāgara, a Nāṭaka should contain five Sandhis He quotes here a verse from the *Nātya-śāstra*, which means that as a rule a drama should contain five Sandhis but due to some reasons it may contain less The reason according to Sāgara is the brevity of the subject matter [13] In the matter of elision of a Sandhi or Sandhis the *Nātya sāstra*, as quoted in the *Nātaka lakṣana ratna koṡa*, enforces a rule When only one Sandhi is to be omitted the fourth one (Vimarśa) gets the preference In the case of elision of two Sandhis, the third and the fourth (Garbha and Vimarśa), in that of three the second, third and the fourth (Pratimukha, Garbha, Vimarśa) are elided [14] It is

evident that the first and the last (Mukha and Nirvahaṇa) Sandhis cannot be omitted The theory is based on sound practical reason Every plot, if it is to be treated in a drama, must have a beginning and an end [15] Elaboration, however, may be curtailed

If, however, says Sāgara, the subordinate theme serving the interest of the principal one is extensive enough then the five Sandhis can be delineated and in that case the above rule regarding the elision of Sandhi or Sandhis should not be taken as necessary [16] Sāgara here seems to be of opinion that the number of Sandhis in a drama depends upon the extent of the Prasangika-vṛtta, it may be five or less according as the subsidiary portion of the plot is short or extensive In support of this view Sāgara quotes from the *Nāṭya-śāstra*

> *prāsangike parārthatvān-na tveṣa niyamo bhavet |*
> *yad vṛttam tu bhavet kiṁcit tadyojyam avirodhataḥ ||*[17]

eṣa niyamo in the verse has evidently been taken by Sāgara to refer to the *niyama* of the elision of Sandhi or Sandhis as presented in the verse immediately preceding this one (GOS XIX 18) in the *Nāṭya-śāstra* Thus the first half of the above verse, according to the *Nāṭaka-lakṣaṇa-ratna-kośa* means, that the rule regarding the elision of Sandhi does not apply to the subordinate plot as it exists for the main plot The second half of the verse has been taken to mean that the whole action should be depicted in compatibility with the Sandhis [18] It thus appears that according to Sāgara the brevity of the subject matter is the reason behind the elision of Sandhi or Sandhis and that the rule of the *Nāṭya-śāstra* regarding the omission of Sandhi is not applicable in the delineation of subordinate plot If the subordinate plot is extensive enough, five Sandhis may be used in a drama and the whole action should be depicted in conformity with the Sandhis The whole thing as presented by Sāgara, becomes unintelligible If the rule regarding the elision of Sandhi is not applicable in the cases of delineation of the subordinate plot, how then may its extent be regarded as the factor for the use of all the Sandhis.

The above verse of the *Nātya-śāstra* has evidently been misconstrued in the *Nātaka-laksana-ratna-kośa* The verse does not refer to the rule regarding the elision of Sandhi, as taken by Sāgara Abhinavagupta rightly takes the verse to refer to the general principle (NŚ GOS XIX 17) that as a rule a drama should contain five Sandhis According to Abhinavagupta the verse means that in the delineation of the subordinate plot the said rule (i e , drama should contain five Sandhis) is not applicable and the subordinate plot should not be incompatible with the main plot [19] Regarding the elision of one or more Sandhis Abhinavagupta refers to the view of his preceptor according to which the *itivrtta* should always be consisting of five Sandhis, as no action can be completed without the five Avasthās, and Sandhis are correlated with the Avasthās Thus, as per rule, the plot of a drama according to Abhinavagupta, consists of five Sandhis but due to some reasons, i e , when the plot is not *Pū nānga*, it may contain less [20] Where the main plot is extensive enough, five Sandhis may be used [21]

According to the *Nātya-sāstra*, the Nātaka and Prakarana are regarded as Pūrnāngarūpaka and these two types contain all the five Sandhis The Vimarśa sandhi is absent in the Dima and Samavakāra while in the Vyayoga and Īhāmrga, Garbha and Vimarśa both are omitted The Prahasana, Vīthī Anka and the Bhana contain only two Sandhis, the Mukha and Nirvāhana the Pratimukha, Garbha and Vimarśa do not occur in these types of *rūpakas* [22]

As a rèsumè of the above discussion it may be said that every dramatic plot should contain at least two Sandhis, Mukha and Nirvāhana, there are exceptions regarding the use of other three Sandhis in dramas Sāgara takes the Sandhis as connecting different purposes served at different stages in the progress of the action as a whole and he opines that the existence of one or two or of all the three Sandhis other than the Mukha and Nirvāhaṇa, depend upon the extent of the subsidiary episodes whose purposes are served before the conclusion The theory, as has been shone

cannot be deduced from the verse, prasangike pararthatvāt etc, of *Nātya-śāstra* Abhinavagupta and others maintain that the Sandhis connect the different parts of the main plot and the extent of which, evidently, determines the number of Sandhis in a particular drama The *Nātya-śāstra* enjoins definite rules regarding the omission of the three Sandhis, Pratimukha, Garbha and Vimarśa

Some modern critics of Sanskrit drama maintain a sceptic attitude about the Sandhis Prof Jagirdar rightly observes that the Sandhis are ways of knitting the incidents of a drama but his theory of parallelism between the five Sandhis and five members of a syllogism in Indian logic[23] cannot be accepted and the theory has been ably refuted by Dr Kulkarni[24] Dr Kulkarni further and rightly asserts that neither the five Sandhis are conceived in analogy to the five parts of the human body nor their names owe their origin to those parts of the body, as suggested by Dr Pandey[25] Keith remarks, "The classification of elements of the plot is perhaps superfluous besides the junctures"[26] If the Arthaprakrtis are taken as five sections of the plot, as done by the *Rasārnava-sudhākara* the statement is justified But they are accepted as elements of the plot by Keith himself[27] How these elements can be considered as superfluous beside the Sandhis is unintelligible to us

View of Mātṛgupta on Sandhis

Regarding the treatment of Sandhis by Mātṛgupta, Dr Raghavan observes "In lines 459 534 the NLRK, enables us to appreciate the independence of and resource with which Mātṛgupta discussed the fundamental concept of the five Ignoring the sixty-four elements or limbs of the five juncture the Sandhyangas, Mātṛgupta gave two kinds of analysis of the five Sandhis, one somewhat detailed and the other concise Though brief when compared with the Sandhyanga method of treatment, the first exposition analysed each Sandhi into three phases, giving a crucial place to the Artha-

prakṛti and the Avasthā In a still more concise analysis, in a single verse, he showed that the action in a play, like all action, fell into five phases agent, means, end, achievement, and enjoyment [1] It is evident from this remark of Dr Raghavan that the view of Mātṛgupta is of special interest and deserves special attention

An exposition of the text of the *Nāṭaka-lakṣana-ratna-kosa* containing Mātṛgupta's view and Sāgara's gloss on it, is difficult due to the random use of *daṇḍas* (many of which have been suggested to be removed by Dr Raghavan) and underlinings M Dillon informs us that the technical term in the manuscript of the *Nāṭaka lakṣana ratna kośa* marked red, have been underlined by him [2] But in this portion of the text some underlined words do not appear to be technical terms and this will be shown in proper places The text of Mātṛgupta as quoted in the *Nāṭaka-lakṣana-ratna kosa* here, is also found in the *Sangīta-dāmadara,* of Śubhankara, a theorist from Bengal, who perhaps, lived in the 15th Century A D [3] Śubhankara's reading differs very little from that of Sāgara.

Mātṛgupta, as it appears from the *Nāṭaka-lakṣana-ratna kosa* describes each Sandhi as having three aspects and in most cases the aspects themselves have also been described but whether any order among them is intended to or not, is not clear The Mukha sandhi has been defined as

prārthanāviṣayautsukyam ārambho hetucintanam |
bījam sādhyopagamanam mukha sandhiriti trayam ||[4]

In the gloss of Sāgara, on this verse, three words Ārambha, Hetucintana and Bīja are underlined[5] and as such can be accepted as names of three aspects of the Mukha-Sandhi According to Dr Raghavan, however, the names of the aspects are Prārthanā, Ārambha and Bīja [6] The text is amendable to both the interpretation But in every case the names of the aspects are given in Sāgara's gloss in the first case-ending If Dr Raghavan's suggestion is accepted the name Prārthanā becomes missing On the other hand, an attempt of defining the aspects, though not of all, has been made in the quoted portion of Mātṛgupta's text If

Ārambha is taken as the name of an aspect, the aspect Hetucintana remains undefined From the text of Sāgara, however, Ārambha instead of Prārthanā appears to be the name of the aspect It is better to interpret the text as it is, of course if there arises no incongruity in doing so

The above verse of Mātṛgupta means that Ārambha, i e the yearning for the desired object (Prārthanā-visayautsukyam) the reflection upon the cause and the germ, (Bīja) i e, the indication of the end, are the three aspects of the Mukha-sandhi [7] The Act I of the Nātaka *Māyā-madālasā* has been cited as an illustration of the Mukhasandhi Sāgara remarks that here Ārambha is the eagerness of the king Kuvalayāśva to go to the penance grove in response to the entreaty of the sage Gālava, wishing the death of 'Tālaketu Then a verse is quoted in which the sage says that they themselves are capable of restraining the demon, but this is the duty of the king, so, the king should accompany him Here, com ments Sāgara, due to the reference of 'rājadharma the king reflects on the cause of his forest sojourn and thinks that one sixth of the merit of the sacrifice performed, will be accrued to him, and this is Hetucintana Then Sāgara quotes another verse in which the abduction of Madālasā has been referred to According to Sāgara, the recovery of Madālasā is the fruit, the germ (Bīja) of which is sown here by 'the reference of Madālasā's abduction by Tālaketu [8] Thus, according to Mātṛgupta, eagerness for a move, reflection on the cause of the move and an indication of the final end, are the three aspects of the Mukha sandhi From the illustrations, cited by Sāgara above, it appears that these three phases may occur in the order in which they are enumerated It is interesting to note here that there is no reference to Rasa in Mātṛgupta's description of the Mukha-sandhi The text, as we have it, in the *Nāṭaka-lakṣana ratna kosa*, is silent whether the genesis of the plot has got any connection with the Rasa or its origination and development

Pratimukha-sandhi

The definition of the Pratimukha-sandhi has been given as

lābhah sādhana-sampattih prasarah prasṛtā kriyā |
binduh sādhana sambandhah iti pratimukhe trayam ||[9]

In Sāgara's gloss on this verse the underlined words are *sādhana-sampatti*, *prasara* and *sādhana-sambandha* But, Lābha, Prasara and Bindu appear as technical terms here [10] Lābha (gain) is *sādhana-sampatti* which according to Sāgara, consists in the acquisition of the desired object through means This may be called the initial success In the second Act of the said drama, relates Sāgara, the king kills Tālaketu with an arrow given by the sage, and marries Madālasā This is gain through means (*sādhana* here is the arrow) [11] Prasara consists in the extension of the action (*prasṛtā-kriya*) which has been illustrated where Pātālaketu, the brother of Tālaketu, prevents Madālasā from going The act of hostility is thus further extended after the initial success [12] Bindu has been described by Mātṛgupta as *sādhanasambandha* i e, relation or association with the means Bindu, maintains Sāgara, is illustrated in the same Act where Pātālaketu renews the act of hostility by making a fresh attempt in abducting Madālasā as is expressed in the speech of Madālasā, *ajjautta paritāyāhi* etc, and this is *sadhana sambandha* as Kuvalayāśva takes up bow and arrow immediately, as it is expressed in his speech [1] Thus according to Sāgara the entire Act II of the drama *Māyāmadālasā* is the second Sandhi which consists of initial success, further extension of the action and a fresh employment of means The aspects here explain a gradual development of action After the initial success of the hero, the playwright extends the action by introducing fresh obstacles and depicting the hero as conscious about the employment of new means which is Bindu It may be pointed out here that Abhinavagupta also interprets Bindu as hero's knowledge of the connecting link consisting in the employment of means [14]

Garbha-sandhi

The Garbha-sandhi has been described by Matrgupta as

sambhogo yogyatā tatra udbhedah siddhidarsanam |
mitra sampat patāketi trayam garbhe prakirttitam ||[15]

In the gloss of Sāgara on this verse, there are as many as five underlined words all of which cannot be accepted as technical terms as both Mātṛgupta and Sāgara explicitly state that the Garbha-sandhi also consists of three phases[16] Moreover, Sāgara does not use the word *patākā* at all in his gloss, though it is a common technical term in dramaturgy Here Mitra sampat is the technical term intended for perhaps, just to avoid a confusion as, *patākā* is not used here in the sense of, *vyāpiprāsangika vrtta*, in which it is generally used

The Act III of the same drama *Māyāmadālasā*, according to Sāgara constitutes the Garbha sandhi Sambhoga seems to be the name of the first aspect which is but only *yogyatā tatra*, Sambhoga here in this Sandhi is to be taken in the sense of suitability of enjoyment and not in the sense of actual enjoyment, i e , a situation where enjoyment is possible Thus the first aspect of the Garbha-sandhi may be taken as the prospect of enjoyment This is illustrated in a verse where the hero expresses his desire for amorous play Udbheda has been described by Sāgara as the happening of unwished for separation and this is illustrated in the speech of Madālasā where she says, "My right eye throbs "[17] The throbbing of the right eye of a woman is an evil omen The *siddhi darsana*, says Sāgara, is the counteraction of that evil omen, as in the speech of the king "May the throbbing be for good omen "[18] Udbheda and Siddhidarśana combine to make the second aspect It appears that this aspect signifies the foreshadowing of a fresh mishap and its counteraction The third aspect is Mitrasampat which has been termed as Patākā This is illustrated in the friendly behaviour of the Fire in not burning Madālasā who fell into it by the black magic of Kutilaka Thus the third Sandhi

according to Mātrgupta consists of the prospect of enjoyment, fresh chance of mishap and its counteraction and the making of friends All these have been shown as occurring in the above order in the drama

Vimarśa-sandhi

Vimarśa has been described as
nāsah kārana vaidhuryam kimci-cchreyah savighnatā/ punarbījena sampattir vimarse tritayi (m) bhavet //[19] Sāgara s gloss on this runs *caturthe anke madālasāyā nāso darsitah/ sa ca rājñah mukhya-kāranasya vaidhuryam bhavet / tatraiva brhadasvena pitustapah phalam kathayato rājñah sreyah kathitam / tatra ca grhamānīya tasya samarpayitavyeti savighnatayā (pā) tālaketu prabhrtīnām vadhe bījasya sampattiriti trayuto vimarsah/*[20] Here also all the underlined words cannot be taken as technical terms The entire Act IV of the drama comprises the fourth Sandhi The first aspect of this Sandhi is Nāśa which is a bereavement to the main cause of the action i e , hero, and is illustrated in the (temporary) loss of Madālasā The second aspect is a bit of good fortune for the hero though the obstacle continues This is illustrated in the statement of Bṛhadaśva reporting the fruit of his father's penance which seems to be capable of warding off the evils But the obstacle is there, as the body of Madālasā is to be brought to the palace of the king The third element, i e , the nourishment of the germ is illustrated in the killing of Pātālaketu and others Thus a temporary loss or mishap to the hero, a bit of good fortune accompanied by obstacles and the nourishment of the germ, represented through the removal of obstacles are the aspects of the Vimarśa sandhi according to Mātṛgupta

Nirvahana-Sandhi

The last Sandhi has been described as

abhipretārtha-sampattih siddhih sādhyasya siddhatā |
prārabdhasya ca nirvāho bhaven-nirvahane trayam ||[21]

The three aspects of the last sandhi appear to be the accompalishment of the desired object, success and the carrying out of the undertakings The first aspect is illustrated in the return of the victorious prince Subāhu and revival of Madālasā Siddhi is the attainment of the purpose In the drama Māvāmadālasā the destruction of the demons, according to Sāgara, is the main purpose (sādhya) and this has been represented as served The third aspect has not been illustrated particularly Sāgara says that the harmonious carrying out of all the undertakings has been shown clearly [22]

Mātṛgupta's method of analysis of the plot of a drama, as discussed above, is quite novel It avoids the Sandhyangas of Bharata and describes each Sandhi as consisting of three aspects The names of only three Arthaprakrtis, Bīja, Bindu and Patākā occur as characteristic marks of the first three sandhis respectively But all these terms are not used here exactly in the same sense as in the *Nāṭya śāstra* Dr Raghavan maintains that in describing the Sandhis Mātṛgupta gives a crucial place to the Arthaprakṛtis and Avasthās,"[23] But it has been shown that out of five, three Arthaprakṛtis have been connected, with three Sandhis respectively The names of the Avasthās or any reference to them do not occur at all in Mātṛgupta's description of the Sandhis

It has also been shown that the *Samgita-dāmodara* also contains Mātṛgupta's description of the Sandhis Śubhankara at the beginning of his work refers to the sources from which he has drawn his materials and here with others the name *Ratnakosa* occurs [24] This *Ratnakosa* is undoubtedly the *Nātaka-lakṣana ratna kośa* from which Subhankara seems to have taken directly in several occasions including the lines containing the theory of Mātṛgupta as discussed above [25] The differences in readings may be attributed to the scribe's fault It is really surprising and significant also that the

theory, on no less an important topic than Sandhis and propounded by an authority like Mātṛgupta who has been generally accepted as living in Kashmir in the 7th century A D , was known to none but a Bengali theorist of the 15th century and most probably through the work of Sāgara

Appendix

All the Sandhis and their aspects, as described by Matrgupta have been illustrated by Sāgara with citations from the lost drama Māyāmadālasā The *Nāṭaka lakṣana ratna-koṣa* informs us that it is a Nāṭaka consisting of five Anka the hero is present -[6] From the citations in the *Nāṭaka lakṣana-ratna kosa* the plot of the Nāṭaka may be reconstracted for a clear understanding of Mātṛgupta's standpoint, as the following

A c t—I

A sage, named Galava came to the king Kuvalayāśva and informed him that the demon king Tālaketu, the son of an *asura's* daughter and ruler of a region near the eastern mountains, was creating hindrances to sacrifices and had abducted Madālasā, the daughter of Menaka and *mānasi sikhinah sutā* [27] The sage expressed his desire that the king should accompany him in the forest to punish the demon Presumably, the king went with the sage

A c t—II

The sage helped the king with a deadly arrow by which the king killed Tālaketu and married Madālasā But Pātālaketu, the brother of Tālaketu, renewed the hostility and made a fresh attempt to carry away Madālasā

A c t—III

This act begins with a Praveśaka where a couple of vultures[28] describe the battle in which the king came out

victorious Then follows a scene of love making of the hero and heroine Then due to the black magic of Kutilaka, an accomplice of Tālaketu, Madālasā fell in fire but was not burnt

A c t—IV

Loss, i e, death of Madālasā took place somewhere outside the palace The king was informed by Bṛhadaśva of the fruit of his father's penance (by which, perhaps, a dead man could be rastored to life or all evils could be warded off) and Pātālaketu was killed

A c t—V

Madālasā was restored to life and prince Subāhu returned after killing the enemy The demon power was totally annihilated and everything ended harmoniously

Each Act of the drama comprises a Sandhi The drama has been cited by no other renowned theorist Perhaps Sāgara had some special relation to or interest in the drama It appears that just to illustrate the peculiar dramaturgic conception of Sandhis expounded by Mātṛgupta the drama *Māyāmadālasā* was composed most probably by Sāgara himself or by somebody intimate to him

The Sādhyādipañcaka theory

The Sādhyādipancaka theory, as found in the *Nāṭaka-lakṣana-ratna kosa* is another novel method of analysis of the plot of a drama [29] According to this theory a dramatic composition, specially Nātaka, consists of five elements, viz, Sādhaka (agent, the hero), Sādhana (the chief of the means), Sādhya (the end or the object to be accomplished), Siddhi (success) and Sambhoga (the enjoyment), Sāgara illustrates these five elements from the drama *Bhīmavijaya*, hitherto unknown [30] In this drama, says Sāgara Bhīma is the Sādhaka, the mace given to him by Vāsudeva is the Sādhana the killing of Duryodhana is the Sādhya Siddhi is the installation of Yudhiṣṭhira

on the throne and Sambhoga being the amorous play of Bhīma with Draupadī who has achieved her object Here it is interesting to note that Siddhi goes to a person other than the Sādhaka who himself, however, gets Sambhoga

The theory, in fact, has got no connection with the Sandhis excepting that in both cases the number is five It does not aim at the analysis of the plot and seems to be a rudimentary method of pointing out the elements of a dramatic action with *sambhoga* as the end In no way, from the text as given in the *Nāṭaka-lakṣana-ratna-kośa*, a conclusion can be drawn that Mātṛgupta defines the Mukha-sandhi and others as dealing respectively with Sādhaka etc, as has been pointed out by Dr S N Shastri [31]

Moreover, from the text of the *Nāṭaka lakṣana ratna-kośa*, it appears that the theory has not been given much importance to even by Mātrgupta himself, who simply states that some experts describe the pentad of Sādhya etc So the theory seems to be older than Mātṛgupta and cannot precisely be attributed to him [32]

After describing the theory of five Sandhis as propounded by Mātṛgupta, Sāgara takes up Bharata's method of analysis of a dramatic plot into Sandhis and Sandhyangas with the remark *samagra lakṣanam nāṭakam-uddidikṣur ācāryah punar-āha*[33] This statement shows that acccording to Sāgara, Mātṛgupta's simpler method of Sandhis falls short in analysing the complex structure of the plot of a Nāṭaka, having all the characteristics, while Bharata's elaborate theory is suitable for that purpose Mātṛgupta's own opinion also seems to be the same when he gives importance to the Sandhyangas in describing the Nāṭaka, as quoted by Rāghavabhatta [34] It is enjoined there that the Nāṭaka should be endowed with the Sandhyangas and these Sandhyangas in no way can be taken to mean the three aspects of each Sandhi of Mātṛgupta Neither by Mātṛgupta nor by Sāgara they are so termed Evidently, by Sandhyangas in the above description of Nāṭaka, Mātṛgupta refers to the Sandhi-Sandhyanga theory of the *Nāṭya-śāstra.* So his shorter scheme of Sandhis seems to be elaborate one of Bharata which is accepted by Mātṛgupta himself.

A full-fledged drama (*Samagra-laksana nātaka* in the words of Sāgara) with all the Vṛttis and Sandhis, admits of many details, varieties of incidents and moods Here Mātṛgupta seems to have recognised the importance of elaborate Sandhy-anga theory Most probably with shorter and simpler dramas in his mind Mātṛgupta who is supposed to have written an independent treatise on dramaturgy,[35] formulated his simple scheme We have seen that Mātrgupta's Sandhis have been illustrated with reference to the plot of the Nātaka *Māyā modālasā* by Sāgara The plot of this drama, as has been shown, is neither very extensive nor complex It thus appears that Mātṛgupta's theory of Sandhis was formulated, as an alternative one to that of the *Nātya śāstra* for the analysis of the plots of simpler and shorter dramas, or only to show broadly the general course of dramatic action

Sandhis (as described mainly after the *Nātya sāstra*)

Mukha-Sandhi

Regarding the definitions of Sandhis Dr T C Mainkar maintains, "There is very little difference of opinion among the text book writers and Bharata's definitions have been verbally accepted by them"[1] But in the following pages it will be shown that a number of views other than those of the *Nātya sastra*, regarding the characteristics of the Sandhis developed in later ages and some of which have been mentioned in the *Nataka laksana-ratna kosa*

Sāgara quotes the definition of the Mukha sandhi from the *Nātya-śāstra*,[2] and takes it to mean, as it appears from his gloss, that the Mukha-sandhi contains the origination of the Bīja which is the source of different *arthas* remaining in har mony in the plot [3] *artha* here has been taken to mean different purpose served at different stages Thus according to Sāgara, the inception of the Bīja is the cause of the diversification of the plot also, but all these diversities should be in harmony with the main action

Abhinavagupta gives special stress on the point that the inception of the Bīja is the source of different Rasas originating from diversified facts He bases his arguments on a different reading of the verse describing Mukha-sandhi in the *Nātya-śāstra* from that as found in *Nātaka laksana* [3a] According to Abhinavagupta the Mukha-sandhi comprises that section of the plot where the incidents, suitable for the beginning, give rise to various *āsvādas* The *Nātya-darpana* follows the *Abhinavabhārati* verbatim [4] The *Sāhitya-darpana* gives the definition of the Mukha-sandhi from the *Nātya śāstra* but adds no gloss on it The *Bhāva prakāsana* also follows the line of Abhinavagupta [5] Dhanika makes the point more clear He maintains that Mukha-sandhi contains the origination of the Bīja and is the source (*hetu*) of different purposes and Rasas This is also the view of the *Rasārnava-sudhākara* So far as the illustration of the Mukha sandhi is concerned, *Abhinava-bhārātī*, *Nātya-darpana*, *Bhāva prakāśana* and *Sāhitya-darpana* cite the Act I of the Ratnāvalī [7]

From the above it is clear that excepting Sāgara all the renowned theorists rightly accept the Mukha-sandhi as the source of different Rasas It seems that Sāgara in this respect is influenced by Mātrgupta who, as has already been shown, maintains a silence regarding the origination of Rasa in the Mukha-sandhi [8]

From the *Bhāva-prakāsana* we come to know that there was a school of thought which maintained that the origination of the Bīja in the Mukha-sandhi could not be accepted as the source of the Rasas because they are not generally connected with the Trivarga, the main fruit (*pradhānaphala*) of the drama [9] Śāradātanaya establishes here a connection of the Trivarga with the Rasas and concludes that the Mukha-sandhi should be considered as the *hetu* of the Rasas [10] It is, however, not fair to conclude that either Mātṛgupta or Sāgara belonged to that school of thought which has been criticised by Śāradātanaya as above

Sāgara refers to the view of some anonymous experts who maintain that the Bindu can be placed together with the Bīja in the Mukha-sandhi, a view which is hitherto

unknown [11] Evidently, this view avoids the correlation between the Sandhis and the Arthaprakṛtis But the *Nātaka laksana-ratna kosa* says that this is *paksāntara* and according to some they come consecutively [12] This second view is shared by all the theorists and commentators There are, however, different views regarding the Bindu It has been discussed in details that as a connecting link Bindu may be of different forms In case where the main purpose or a single pivotal idea maintains the continuity throughout the action, the Bindu practically finds place in the Mukha-sandhi This may be illustrated from the *Venī-samhāra* where the Bindu is placed in the Mukha-sandhi and the matter has been fully discussed [13] Sāgara then quotes the view of an Ācārya which states that where the Bīja is indicated through *ślesa* or *chāya* that is the Mukha-sandhi [14] By Ācarya Sāgara means to refer Bharata So, Sāgara maintains that according to Bharata the most important element of the Mukha-sandhi is the inception of the Bīja Other implications of the view has been fully discussed [15]

PRATIMUKHA-SANDHI

The *Nātya-śāstra* defines the Pratimukha-sandhi as

bijasyodghātanam yatra dṛṣta-naṣtamiva kvacit /
mukhanyastasya sarvatra tadvai pratimukham smṛtam //

The *Nātaka laksana-ratna-kosa* reads the third pada as *mukhāhitasya sarvatra* [1] The verse simply means that everywhere in the Pratimukha-sandhi of a drama, the Bīja having its inception in the Mukha-sandhi, goes on sprouting, and in this development it is sometimes lost sight of and sometimes is seen But this *drsta nasta* characteristic of the Bīja in the second Sandhi seems to have given rise to a storm of controversies among the theorists According to Sāgara the Bīja is seen in the form of the cause and is lost from the view in the form of effect As the Bīja is said to be sown in the Mukha-sandhi, there

it is seen as the cause But it becomes obscured, as it were, by subsidiary issues which are employed for proper development of the main plot according to Rasa In the second Sandhi it should be brought into the view again [2] From the above it appears that Sāgara, takes the *drṣta-naṣṭa* feature of the Bīja in the sense that it is *drsta* in the Mukha-sandhi but becomes *nasta* and in the Pratimukha sandhi it becomes again *udghāṭita* Sāgara illustrates this feature of the Bīja from the *Veṇi-samhāra* He points out that in the Act I, the Bīja is seen in the speech of Bhīma where he says, "Shall I not crush the thighs of Suyodhana with my club",[3] and in the Act II the same topic of breaking of the thighs is brought to the fore by Kañcukin in his evil-omened utterances [4] According to Sāgara the sowing of the Bīja through Ślesa is done in a verse of the Sūtradhāra where the destruction of the Kauravas has been referred to [5] Sāgara seems to mean that the Bīja, sown (i e , hinted at) in the verse of the Sūtradhāra, becomes known (*drsta*) in the above speech of Bhīma through the hint to the breaking of Duryodhana's thigh which stands for the total annihilation of the Kauravas i e , the final event in the affair Then for sometimes it remains obscured (*nasta*) by subsidiary issues like the love scene between Duryodhana and Bhānumatī, and is again made prominent through the utterances of Kañcukin

Abhinavagupta refers to as many as six views including his own regarding the *drsta nasta* feature of the Bīja and refutes five of them The first three of these views are

(i) *kāryatayā drstam kāraṇatayā naṣṭam* (seen as an effect and veiled as a cause) This view seems to be similar to that held by Sāgara so far as the approach is concerned

(ii) *upādeye drstam heye nastam* (seen in the acceptable but obscured in the unacceptable)

(iii) *nāyaka-vṛtte dṛṣṭam pratināyaketivṛtte naṣṭam* (seen in the plot connected with the hero but not seen in that of his opponent)

All these interpretations have been rejected by Abhinavagupta on the ground that they overlook the unity of action and fail to explain *nasta* [6]

(iv) The fourth view noted by Abhinavagupta which seems to be the Siddhānta-paksa, maintains that the unveiling of the Bīja is a particular state contributing to the final fruition, and even though the Bīja is seen it remains obscured due to the presence of opposing forces The unveiling of the Bīja is like the sprouting of the seed covered by dust [7] As an illustration, Abhinavagupta quotes the verse *aśastra grahanād* etc, of the Kañcukin from the second Act of the *Veni-samhāra* Abhinavagupta introduces a counter argument that according to some, here the rise of the Pāndavas indicated in the Mukha-sandhi is perceptible (dṛṣta) due to the death of Bhīṣma and imperceptible (*nasta*) due to the slaying of Abhimanyu, as both the incidents are mentioned in the verse cited above for illustration But in that case, according to Abhinavagupta, the significance of *iva* in *nastamiva* is overlooked.[9] Abhinavagupta seems to maintain that in the above illustration from the *Veni-samhāra* the sprouting of the Bīja (i e, *pāndavābhyudaya*) is indicated by the reference to the death of Bhīṣma, while the reference to the killing of Abhimanyu screens it for the time being, i e, it becomes *naṣtamiva* and not actually *naṣta* as stated in the counter-argument

(v) Some others maintain that *drstatā* and *nastatā* are features useful respectively in the Pratimukha and Avamarśa So, *drstanaṣtatva* is a matter of degree, the Bīja though *drsta* in the first stage, appears to be *nasta* when compared with the next stage, as it goes on developing [10] But Abhinavagupta remarks, *atrāpīvārtho na samgacchata eva*[11], i e, the significance of *iva* is overlooked

(vi) The view of Śankuka and others, as put in the *Abhinava-bhāratī* seems to take *dṛṣṭanaṣṭamiva* to mean slight visibility But Abhinavagupta rightly remarks that this is *ekadeśa lakṣanam*,[12] evidently because the feature of *naṣṭatva* has been overlooked here

Abhinavagupta then clarifies his own standpoint He

maintains that the Bīja is sown in the Mukha-sandhi as to be seen and veiled as it were, by subsidiary incidents which, however, contributes to its further development. The analogy is derived from a seed, sown and covered by dust that contributes to its sprouting The Pratimukha-sandhi represents a steady manifestation of the Bīja like the sprouting of the saffron seeds In the opinion of Abhinavagupta this can be derived from the etymological explanation of the term Pratimukha as *pratirābhimukhyena yato'tra vrttih* i e, where the progress (of the Bīja) is favourable [13] Abhinavagupta illustrates this progress of the Bija from the *Ratnāvali* [14] The *Nātya darpana* follows this interpretation of Abhinavagupta and cites the same illustration with a clear exposition It says that in the Mukha sandhi of the *Ratnāvali*, the Bīja is sown in the Act I by the minister while stating *dvīpādanyasmādapi* etc, and then it is screened by spring festival etc But in the Pratimukha-sandhi the sprouting of the Bīja is shown in the Act II by the meeting of the hero and heroine through the endeavour of Susangatā [15] It appears that according to Abhinavagupta *drstanastatva* of the Bīja is a regular feature in the Mukha-sandhi and it is immaterial in the second Sandhi where the steady progress of the Bīja is delineated This seems to be indicated by the word *kvacit* in the definition of the Pratimukha sandhi found in the *Nātya-śāstra*, as stated above.

Daśa-rūpaka and the *Sāhitya darpana* avoid the word *drsta-nasta* and use *laksyālaksya* instead, while the *Rasārnava-sudhākara* and the *Nāṭaka-candrikā* use *drśyādrsya* in their description of the state of the Bīja in the Pratimukha sandhi The *Bhāva prakāśana*, on the otherhand, uses both *lakṣyālakṣya* and *drśyādrśya* [16] The *Bhāva-prakāsana* explains *drsyatva* as *prayojanānām nispatti* and *adrśyatva* as the want of that [17] According to these works the development of the Bīja in the Pratimukha-sandhi is represented as perceptible and imperceptible by turns and this is the characteristic of this Sandhi

From the above discussion it becomes clear that the *Nātya-śāstra* in defining the Pratimukha-sandhi presents a

riddle, so to say, and all the later authorities appear to have tried hard to solve it, each in his own way and thus giving rise to a host of views discussed above Sāgara himself neither follows any of the above views nor is followed by any

Mātṛgupta, as discussed above, tactfully avoids the expression *drsta-nasta*, but the aspects *lābha* (initial success) and *prasara* (further extension of the action) in his description of the Pratimukha-sandhi, may be accepted as a reasonable explanation of Bharata's above riddle The Bīja in its progress may be said as visible (*drsta*) when the hero attains some sort of success at the initial stage of the play But the drama cannot end there The playwright introduces fresh hurdles on the wav of the hero and the theme continues and thus the object of desire (Bīja) is pushed back far beyond the reach (*nasta*) Mātṛgupta, as it appears from the above, in his attempt of explaining the Sandhis in his own way, could not totally avoid the influence of Bharata's text

GARBHA-SANDHI

The Garbha-sandhi occupies the middle part of the play and the name according to Sāgara owes its origin to this position by analogy of a human body [1] The *Nāṭya-śāstra* as quoted in the *Nātaka-laksana-ratna kośa* defines Garbha-sandhi as the part of the plot where the Bīja sprouts and where there are attainment, frustration and again pursuit[2] The Bīja, having its inception (*utpatti*) in the Mukha-sandhi, is brought into view (*udghāṭana*) in the Pratimukha-sandhi and it sprouts further (*udbheda*) in the Garbha-sandhi Sāgara says *mukha-pratimukhābhyām mukhotthānasya bījasya yatra udbhedah prakāśanam*[3] Garbha sandhi thus represents further manifestation of the Bīja than in the Pratimukha-sandhi Abhinavagupta, followed closely by the authors of the *Nāṭya-darpana*, more explicitly says that the Bīja having [its origin in the Mukha and sprouting in the Pratimukha

develops further in the Garbha sandhi towards the production of the Phala [4] The *Sāhitya-darpana* also means the same and attempts to explain the Garbha-sandhi with the help of a popular etymology *phalasya garbhikaranād garbhah* [5]

The three words of the *Nātya śāstra prāpti* (attainment), *aprāpti* (frustration) and *anvesana* (pursuit) in the above definition of Garbha-sandhi have given rise to controversies among theorists Abhinavagupta offers two views, and from the printed text it is difficult to ascertain which one he himself prefers According to the first of these two views *prāpti* is concerned to the *nāyaka* (the hero) and *aprāpti* is in relation to the *pratināyaka* (villain, the chief opponent of the hero) while *anvesana* is concerned to the both [6] The view seems to maitain that the third Sandhi describes some sort of gain to the hero and loss to his main enemy, both striving to accomplish their own ends But, remarks Abhinavagupta, as this explanation suits well in cases of Vīra and Raudra Rasas only, others maintain that the Garbha-sandhi represents gain, loss and pursuit by turns and as it co exists with the third Avasthā it produces the embryo of the Phala, the final attainment [7] This Sandhi, according to this view, thus brings out the prospect of final attainment of the hero So, the loss, gain and pursuit are all related to the hero The *Nātya darpana*[8] simply repeats what is stated in the *Abhinava-bhāratī* This Sandhi has been illustrated by Abhinava gupta from the second and part of the third Act of the *Ratnāvalī* where the meeting and separation between the hero and heroine have been represented several times [9] The *Daśa-rūpaka* as interpreted by Dhanika, the *Bhāva-prakāśana*, the *Sāhitya darpana*, the *Rasārnava-sudhākara* and the *Nātaka-candrikā* follow this view in different words Bhoja-deva also maintains this view [10]

Abhinavagupta further maintains that the third Avasthā i e, the Prāpti-sambhava represents only a possibility of gain and not its surety and as the Garbha-sandhi correlates to this Avasthā, the presentation of the loss is essential here In the Avamarśa-sandhi, on the other hand, the prominence is given to the gain over the loss [11]

Regarding this problem of *prāpti* and *aprāpti* in the Garbha sandhi, Sāgara maintains a different view which has not even been referred to in any of the above works According to Sāgara, dramatic plots either describe obliga tion or prohibition, the former takes the form of gain and the latter that of loss As an illustration of the first form Sāgara presents an *anuṣṭubh* verse containing both definition and illustration [12] This verse itself yields no easy exposition It seems to mean that the Bīja, i e, the destruction of the demons which has already begun, becomes obligatory to Rāma due to the abduction of Sītā by Rāvana This is an instance of *prāpti-(vidhi) rūpa-vastu* This form of the *vastu* appears to be illustrated in the *Nātaka-lakṣana-ratna-kośa* by a quotation from the drama *Jānaki-rāghava* in which Sugrīva says that by carrying away Sītā Rāvana has provoked Rāma's hatred for his own destruction [13] The second form, i e, the *aprāpti rūpa*, has been illustrated by an analysis of the plot of the drama *Tāpasa-vatsarāja* Here the separation of (loss, *aprāpti*) Vāsavadattā from the king Udayana deeply engrossed in her love, has been shown to be brought about by the minister through the pretext of the burning of Lāvanaka when the country was attacked by the enemy The pursuit has been shown in the practice of penance by the king [14]

It is difficult to form any clear idea regarding Sāgara's conception of the Garbha-sandhi from the above He seems to mean that the characteristic *prāpti* of the Garbha-sandhi occurs in dramas where the deeds of the hero are represented as of obligatory nature, while *aprāpti* consists in the separation of the hero from his beloved Thus the representation of *prāpti* or *aprāpti* in the Garbha-sandhi depends upon the nature of the plot, some dramas show *prāpti* and some *aprāpti* This explanation is quite novel and is unknown to the theorists and commentators

From the standpoint of Mātṛgupta *prāpti* may be taken to mean prospect of enjoyment (*sambhoga yogyatā*) and *aprāpti* may be explained as fresh chance of mishap (*udbheda*) The counteraction of this fresh chance of mishap and

making of friends (*mitrasampat*), as described by Mātṛgupta may be said to be corresponding to *anvesana* (pursuit) in the definition of Garbha-sandhi of the *Nāṭya śāstra* [15]

VIMARŚA OR AVAMARŚA

Bharata's definition of the Vimarśa-sandhi, as quoted by Sāgara, is very knotty and defies a satisfactory interpretation [1] Abhinavagupta himself criticises as many as five expositions and offers his own But from none of these the exact reading of the verse can be determined No explanation of the word *vilobhanakṛta* is found in any of the views referred to by Abhinavagupta Similar is the position of the *Nāṭaka-lakṣana-ratna kośa* The definition means that where the *bijārtha* disclosed in the Garbha-sandhi, becomes either *vilobhanakṛta* or connected with the *āślesa* of that (*tasya*), is Vimarśa Sāgara himself says that Vimarśa is connected with the embrace (*āślesana-saṃyukta*) of something creating confusion or perplexity to the *bījārtha* disclosed by the Garbha-sandhi [2] Abhinavagupta refers to a view which takes Avamarśa in the sense of *vighna*, obstacles He further adds that according to this view here Bīja in the Bharata's definition is to be taken to mean the fruit of the Bīja and *artha* to mean *nivṛtti* [3] Thus, *bijārtha* means the fructification of the Bīja With the help of this exposition Sāgara's above statement may be taken to mean that the Vimarśa sandhi presents the fructification of the germ as led astray The full implication of Bharata's definition of the Vimarśa-sandhi, as quoted in the *Nāṭaka-lakṣana-ratna-kośa* is now clear The Garbha-sandhi describes further progress of the Bīja than in the Pratimukha-sandhi towards the production of the fruit In the Vimarśa-sandhi, according to this view this progress is represented by the dramatist as led astray or, as perplexed or, beguiled fully (*vilobhanakṛta*) or partially (*tasya vāślesa yukta*) It thus appears that though not explicitly stated, Vimarśa has been taken by Sāgara here in the sense of *vighna* The causes of *vighna* have not been mentioned in connection with this view in the *Nāṭaka lakṣana-*

ratna-kosa, where two other views on the Vimarśa also occur In simple words, this view maintains that the progress of the action towards the final achievement is depicted in the Vimarśa-sandhi as totally or partially arrested Abhinavagupta, however, clearly points out that the obstruction may be created by such causes as anger, temptation (created by the opponent), misfortune, curse etc [4] Viśvanātha appears to be the most consistent author who expressess very clearly that the Bīja (chief of the means) in the Vimarśa-sandhi manifests further than in the Garbha-sandhi but fresh obstructions due to curse etc , are put before its fructification [5] The illustration is also very clear In the *Abhijñāna-śakuntala* the entire portion beginning from the fourth Act where Anasūyā says *piamvade ja-i-vi gandhavvena vivāhena* etc , to the seventh Act upto the recognition of Śakuntalā, comprises the Vimarśa sandhi, as this portion is *śakuntalā-vismarana-rūpa-vighnālingitah* [6] From the *Abhinava-bhāratī* it appears that the view has not been fully discarded by Abhinavagupta [7]

Sāgara himself seems to have given little support to the view discussed above, as no illustration has been cited He presents another view, as said by others This view maintains that the Vimarśa-sandhi depicts a state of obscurity (*samvṛti*) so far as the progress of the action towards the final achievement is concerned This obscurity arises out of heroes' deliberation over diversified purposes The enemy of the hero here is made to suffer a heavy loss also [8] Due to the multiplication of subsidiary issues the central portion of the plot of a drama is elaborated to its best and the main purpose may be represented as branching towards many directions Gradually these subsidiary issues merge to the main plot and produce a single result This elaboration and ramification of the main purpose should be completed before the close of the Vimarśa-sandhi so that a clear and steady progress towards the final end may be depicted in the last Sandhi Thus, in the second half of the third Sandhi and in the first half of the fourth Sandhi the plot of a drama reaches to the highest degree of com-

plexity The *Nātya śāstra* gives clear direction to the dramatist that the achievement, if there be any, of the Patākānāyaka should be delineated before the close of the Vimarśa-sandhi [9] Due to this elaboration and diversification the hero is generally depicted in the Vimarśa-sandhi as brooding over the facts for finding out a right direction Thus, reflexion is said to be the nature of the Vimarśa sandhi by Śankuka as stated by Abhinavagupta Reflexion or deliberation, maintains Śankuka, may be due to various reasons as temptation, anger, misfortune etc [10] Abhinavagupta, however, refutes this view on the ground that deliberation is not limited to this Sandhi only and as such, it cannot be taken to be the characteristic of the Vimarśa-sandhi only [11] Udbhata's view also, as represented by Abhinavagupta, seems to be similar to the above one, refuted by the latter According to Udbhata, in the Vimarśa sandhi, the hero being obstructed in the course of his pursuit after the desired aim, broods over the situations [12]

The theory that deliberation constitutes the chief feature of the Vimarśa-sandhi has been supported not only by pre-Abhinavagupta authorities like Śankuka and Udbhata but also by post-Abhinavagupta theorists like Dhanika, Bhoja, Śāradātanaya, Singabhūpāla and Rūpa-gosvāmin The *Dasa rūpaka*, as interpreted by Dhanika, maintains that deliberation due to *krodha* or *vilobhana* characterises the Vimarśa-sandhi [13] The *Bhāva-prakāśana* gives two definitions of the Vimarśa-sandhi, one of which is verbally quoted from the *Daśa-rūpaka* and the other states the same thing in different words [14] The *Rasārnava sudhākara* followed by the *Nātaka candrkā* maintains the same view [15]

The *Nātaka-laksana-ratna kośa* contains another description of the Vimarśa-sandhi According to this description, doubt (*sandeha*) appears to be the distinguishing feature of the Vimarśa-sandhi [16] In this portion of the plot, maintains some, the final accomplishment though seems to be within the reach, is presented as doubtful due to some turn of facts This final fruition (*phalāgama*) becomes doubtful after the Garbha-sandhi, upto which the progress is

unhampered Simply speaking, the Vimarśa-sandhi puts up the last hurdle on the way of final fruition of the Bīja and naturally a doubt arises in the mind of the audience regarding the end of the drama The hero himself is depicted as doubtful regarding the accomplishment of his desire This doubtful state, says Sāgara may be depicted as the result of temptation, perplexity, anger or mishap Sāgara illustrates Vimarśa through *vilobhana* from the *Rāghavābhyudaya*, where Rāvana with the intention of making a false peace, presents to Rāma a demoness Jālinī by name who takes the form of Sītā Thus the demons here through temptation cause doubt in the mind of Rāma regarding the course to be adopted [17] The *krodhaja-vimarsa* is said to be illustrated in the seize of the capital of the king of the Vatsas by the enemies [18] The *vyasanaja-vimarsa* has been illustrated from the Act VI of the *Veni-samhāra* by quoting the verse, *tirne bhisma-mahodadhau* etc [19] The situation refers to the mace-duel between Bhīma and Duryodhana which causes a doubt in the mind of Yudhisthira

Abhinavagupta himself maintains that doubt is the nature of Vimarśa [20] From the standpoint of Abhinavagupta it may be said that the third Avasthā (Prāptyāśā) coexists with the third Sandhi (Garbha) and as such, it describes a possibility of attainment (*sambhāvanā*) The Vimarśa-sandhi coexists with the fourth Avasthā (Niyatāpti) where *samśaya* (doubt) preponderates Samśaya is possible even after *sambhāvanā* if some unforeseen obstacle is put on the way of the final achievement Through the medium of a highly scholastic discussion Abhinavagupta conveys that at this stage the forces, in favour of and opposed to the progress of the action towards the planned end, are depicted as of equal strength and as such, a doubtful situation is created This gives a scope to the hero for the display of his best parts in overcoming the obstacles and creates a suspense, so essential for the success of a drama [21] Thus from the standpoint of both the hero of the drama and the audience Vimarśa-sandhi depicts doubt (*sandeha*)

On a perusal of Abhinavagupta's view, it appears that though *sandeha* is the chief characteristic of the Vimarśa-sandhi yet *vighna* is there as the *sandeha* is caused by some sort of *vighna*[22] This point is made clear by the *Nāṭya-darpaṇa* where the authors give almost equal stress on *sandeha* and *vighna*,[23] otherwise they follow the *Abhinava-bhāratī* closely

The above discussion proves that there has been a controversy regarding the correct interpretation of Bharata's definition of the Virmarśa-sandhi and Abhinavagupta seems to have discussed and criticised the views separately, while Sāgara appears to have arranged them into three groups Sāgara refers to three views without entering into the critical task of evaluating their merits and it is not possible to find out his own opinion regarding the matter It is interesting to note that all the three views given in the *Nāṭaka-lakṣaṇa-ratna kośa* are deduced from the same definition of the *Nāṭya-śāstra* as is evident from the *Abhinava bhāratī* The three views with their adherents may be arranged in the following way

1 *Vighna* is the main feature of the Vimarśa-sandhi Only Viśvanātha is the consistent supporter of this view Sāgara presents this view as that of Bharata muni
2 Deliberation (*paryālocana*) is the nature of Vimarśa-sandhi This view has been supported by the majority of theorists including Śankuka, Udbhata, Dhanika, Śāradātanaya, Śingabhūpāla and Rūpa-gosvāmin
3 Doubt (*sandeha*) is the chief feature of the Vimarśa-sandhi This view finds strong support from Abhinavagupta and Rāmacandra Guṇacandra Sāgara illustrates Vimarśa according to this view

Now, it may be pointed out that *sandeha* and *vimarsana* (*anvesana*, *paryālocana*) differ very little in sense and both originate where there is a scope of *vighna* so far as the plot-construction of a drama is concerned *Vighna* gives rise to doubt in the mind which causes deliberation From the standpoint of the audience it may be said that the

Vimarśa-sandhi presents obstacles to be overcome on the way of the final achievement, i e, the fructification of the germ Judged by the mental state of the hero it may be said that in the Vimarśa-sandhi he is depicted as perplexed due to the doubtful situation created by opposing forces and as such, brooding over the situations to find out the way From both objective and subjective standpoints it appears that *vighna* forms the basis for the delineation of the Vimarśa-sandhi *Vighna* creates a doubtful situation Udbhata and Śankuka, two almost contemporary authors, appear to have taken into consideration the reaction of the mind of the hero at this situation while describing deliberation as the main characteristic of the Vimarśa-sandhi Abhinavagupta taking the situation into consideration describes it as *sandehātmā* Dhanika, Śāradātanaya etc, cling to the old view of Udbhata and Śankuka Viśvanātha describes the Vimarśa-sandhi taking into consideration the root cause of the *sandeha* and *paryālocana* Sāgara most cleverly supports all the views, as it appears from the text of the *Nātaka-laksana-ratna-kośa* In conclusion it may be pointed out that Mātṛgupta also enumerates, as shown before, obstacle connected with a bit of success as one of the three aspects of the Vimarśa-sandhi It appears thus probable, that chronologically also the views may be arranged in the same way as has been done above

NIRVAHAṆA SANDHI

Sāgara gives the definition of the Nirvahana-sandhi, evidently from the *Nātya śāstra*

> *samāptih samyagarthānām prastutānām mahāujasām/*
> *nānā-bhāvottarānām ca bhaven-nirvahanam tu tat//*[1]

Sāgara's comment on this verse means that where the *arthas* (purpose) of the Bīja etc, introduced previously are represented as finally served, is called the Nirvahaṇa-sandhi[2] It has already been shown that the Arthaprakṛtis

according to Sāgara are elements of the plot [3] He thus seems to mean that in the last Sandhi the purposes of all the elements of the plot are represented as fully served Everything comes to a conclusion here Different elements of the plot, according to this view, are introduced to serve different purposes A proper delineation of these elements in a Nāṭaka assumes a great proportion (*mahaujasām*) and give rise to varied mental states *nānābhāvottarāṇām* The final achievement in the Nirvahana sandhi marks the fulfilment of all these purposes Mātṛgupta also maintains, as has been shown,[4] that the Nirvahana-sandhi is characterised by the accomplishment of the desired object and a successful carrying out of all the undertakings Sāgara's interpretation of Bharata's definition of the Nirvahana-sandhi seems to be influenced by the view of Mātṛgupta

Abhinavagupta strongly supports the theory of correlation of the Sandhis with the Avasthās He takes the word *artha* in the definition of the Nirvahana-sandhi to mean Avasthā and maintains that the first four successive Avasthās corresponding to the first four successive Sandhis depict the gradual transformation of the Bija and thus give rise to the state of excellence as the basis of aesthetic experience (*camat-kārāspadatve jātotkarsāhām*) through the delineation of varied mental states (*krodhādibhirbhāvaih*) That part of the plot where they culminate to produce the fruit, is the Nirvahana-sandhi, covered by the Phalajogāvasthā [5] Abhinavagupta presents another explanation of this sandhi, said to be the view of others The word *artha* has been taken in the sense of *upāya* (means) in this explanation According to this view the Nirvahaṇa sandhi depicts the success of the chief means, set forth in the Mukha sandhi in producing the desired *phala* [6] The *Nātya darpana* describes the Nirvahaṇa sandhi after the first view of Abhinavagupta [7]

Later authorities closely follow the line of Dhanañjaya, who himself seems to be influenced by the above view According to Dhanañjaya the Nirvahaṇa sandhi is that portion of the plot where the purposes of four other sandhis,

containing the Bīja and distributed in due order, are brought together to produce one result, i e, the final end [8] The *Bhāva-prakāśana* gives this definition verbally The *Sāhitya-darpana* reproduces both the text of Dhanañjaya and commentary of Dhanika verbatim The *Rasārnava-sudhākara* and the *Nātaka-candrikā* also follow the *Dasa-rūpaka* [9]

From above discussion it appears that the chief mark of the Nirvahana-sandhi is that herein the playwright depicts the final achievement The successful carrying out of all undertakings, the fulfilment of all purposes, the production of the fruit, success of the means,—all mean the samething, the achievement of the desired object from the standpoint of both the playwright and the hero of the play Bhoja also means the same when he says —*kriyāphalena samyag-yogo nirvahanam* [10] The last portion of the drama Ratnāvalī beginning from the entrance of the magician comprises the Nirvahana-sandhi

The *Nātaka laksana-ratna-kosa* records two post-Bharatan views which deserve special attention Sāgara says that some favour a brief recapitulation of the course and canclusion of all the Sandhis in the last Sandhi [11] Abhinavagupta also refers to this view, as maintained by some [12] This view seems to be given importantce to in the *Nātya-darpana*, and the illustration has been cited from the *Satya-hariścandra* of Rāmacandra himself [13] The other theory, recorded in the *Nātaka-laksana ratna-kośa* advocates the introduction of another obstacle in the Nirvahana sandhi, put on the way of the final success of the hero The fire ordeal of Sītā has been cited as an example of this theory [14] This introduction of an eleventh hour tragic complication increases tension and saves the play from a tame and commonplace ending [15]

From Bharata's analysis it appears that in the Garbha sandhi the plot takes a definite shape and the audience can form an idea of what is to follow To keep alive the interest of spectators unforeseen obstacles are put forward in the Vimarśa sandhi, where the progress of the action towards the desired end is represented as checked The

curse of the sage Durvāsas in the *Abhijñāna-sakuntala* and the capital punishment of Cārudatta in the *Mrcchakatikam* may be taken to be good examples of this unforeseen obstacle But when this obstacle in the Vimarśa-sandhi is surpassed, the course of the action acquires momentum and proceeds without interruption till the conclusion is reached Now, after the Vimarśa-sandhi which is full of actions due to the tussle between the opposite forces and the victory of the one favourable to the cause of the hero over the unfavourable ones, the Nirvāhana-sandhi becomes tame There remains nothing interesting, as the audience can fairly guess the conclusion A short recapitulation of the entire action, referred to by Sāgara is of little help, as it fails to create any new interest This device may simply explain the entire course of the action by giving the synopsis of the former events and connecting them with the conclusion, and perhaps owes its origin to the attempt of the dramatists in showing the inevitability of the conclu sion, which is so important for the success of a drama Dramas like the *Mudrā rāksasa* of Viśākhadatta, where the course of the action is too intricate to be followed by the audience, also require a brief recapitulation of the former incidents to show their interrelation Cānakya in the *Mudrā-rāksasa* discloses to Rāksasa his plans in the Nirva hana sandhi Similarly, Mārīca in the *Abhijñāna-sakuntala* discloses to the hero and heroine the cause of their separation But in both the cases, particular dramatic interests have also been served by this reference to past events Rākṣasa should know the circumstances leading to his defeat and should not think himself polluted by the touch of Caṇḍālas before he can accept with a clear mind the post of Amātya under Candragupta Similarly, a real union between Duṣyanta and Śakuntalā is possible only when the actual cause of their separation is known to both

Some dramatists, as it appears from the *Nātaka laksana-ratna-kośa*[16] took recourse to invent a fresh but momentary complication at the last stage of the action to avoid a tame

denouement The motif of this device is found in the fire-ordeal of Sītā in the *Rāmāyana* This portion of the Rāma-story forms the theme of many Rāma-plays Śūdraka, in his *Mrcchakaṭika*, depicts Dhūtā's attempt to commit suicide by entering into fire when all are jubilant at the reunion of the hero and heroine This device of introducing an "eleventh hour tragic complication" has undoubtedly hightened the tension ef the last Sandhi in the *Mrcchakatika*

Sāgara records another view according to which, at the concluding portion of the Nātaka a god should appear on the stage,[17] evidently to make the finishing more charming The appearance of Vāsudeva in the *Venīsamhāra* and that of Gaurī in the *Nāgānanda*, have been cited as exemples of the device Sāgara mintains that the appearance of a god at the last moment in a drama indicates the prosperity (*abhyudaya*) of the hero The appearance of divine sages, equivalent to gods, also serve the same purpose[18] The entrance of the divine sage Nārada, just to finalise a happy conclusion in Kālidāsa's *Vikramorvasi*, may be cited as an example The above theory seems to be based upon an observation of plots where divinities or divine-sages are presented on the stage at the concluding part of the Nāṭaka for some dramatic purpose and also to enhance the charms of the finishing It is interesting to note here that Rucipati in his commentary on the *Anargha rāghava* ascribes the view to Bharata and quotes a verse of the same import[19] This verse is also found in the *Sangīta-dāmodara* of Śubhankara[20] Sāgara also, seems to quote the first hemistich of the verse,[21] but refers to no authority These sorts of quotations in the *Nātaka-lakṣana-ratna-kosa* which are not ascribed to any authority or introduced with any such expression as *anyastvāha* etc, are mostly found to be taken from the *Nāṭya-śāstra* It may be surmised that the above verse was current in the name of Bharata in the days of Sāgara.

The above view, however, follows from the dictum of the *Nātya-sāstra*, quoted in the *Nāṭaka-lakṣana-ratna-kośa* where it is said that in the denouement of all sorts of

compositions there should be the Rasa of wonder (*adbhuta*) [22] The sentiment of wonder may be aroused by depicting the occurrence of unexpected things like the appearance of divinities or divine sages on the stage The re union of Dusyanta and Śakuntalā in the hermitage of Mārīca in the *Abhijñāna śakuntala* and the entrance of real Sītā on the stage in the *Uttara-rāma carita*, may be cited as apt examples of this theory

The *Nātya-sāstra* with an eye on the possibility of a tame conclusion, further enjoins, as quoted in the *Nātaka-lasana ratna-kośa* that the composition should take the shape of the end of a cow's tail and exalted ideas should be depicted in the last half of the Nātaka [23] There has been a controversy regarding the implication of the statement that the composition should be like the end of a cow's tail Sāgara simply says that the first half of the Nātaka should be elaborate (*pūrvavhāge vistaranīyam*) and the second half compact (*paścārdhe ca samharanīyam*) [24] It has been discussed above that the Garbha sandhi, occupies the middle portion of the plot and from the Vimarśa sandhi begins what is technically known in English the Falling action and before that is Rising action according to the G Freytag's pyramidal structure of the plot of a play [25] The rising action is extended and the falling action is shortened just to keep alive the interests of the spectators as they, to some extent can form an idea of what will follow from the very beginning of the falling action Abhinavagupta offers two explanations According to some, the above statement of the *Nātya-śāstra* means that the *angas*, evidently the Acts, should gradually be shortended [26] This implies that the first Act of a drama is the longest and the last is shortest But this carries little sense and is too mechanical and has been hardly followed by dramatists According to others, informs Abhinavagupta, as some of the hairs at the end of a cow's tail are longer and some shorter, so also some *kāryas* in a drama end in the Mukha-sandhi, some in the Pratimukha, some others last upto the Avamarśa and the rest is completed in the Nirvahaṇa-sandhi [27] The

complicated plot of a Nātaka deals with various incidents and their purposes are represented as served in successive stages while the most important ones are retained upto the conclusion Thus, the second explanation of Abhinavagupta seems to be reasonable

From the above discussion, it appears that the *Nātya śāstra* in describing the Sandhis takes into account mainly the gradual transformation of the Bīja from its origination to fruition The Bīja originates in the Mukha-sandhi (*yatra bījasamut patttih*) and goes on sprouting (*bīja vyodghāṭanam yatra*) throughout the Pratimukha-sandhi but fully sprouts in the Garbha-sandhi (*garbha-nirbhinna*) Its progress towards fruition is checked by unforeseen obstacles (*vilobhanakṛta krodhavyasanaja*) in the Vimarśa-sandhi, and finally transforms itself into fruit in the Nirvahana-sandhi

RELATION AMONG THE THREE PENTADS , THE AVASTHĀS, SANDHIS AND ARTHAPRAKRTIS

The analysis of a plot into Avasthās, Arthaprakṛtis and Sandhis has been discussed in details along with the nature and characteristics of each member of the above three pentads Sāgara follows the *Nāṭya-śāstra* closely in maintaining a silence regarding the interrelation among the three pentads, but other theorists and commentators have worked out different theories, a perusal of which is essential for the proper comprehension of the topics

Sāgara, as has been shown, takes the five Avasthās in the sense of five successive stages in the development of a plot Regarding the problem whether these five Avasthās are all present or not in the plot of all types of plays, he states nothing explicitly The *Nātya sāstra* clearly states that every action must possess the five Avasthās in the same order in which they have been enumerated [1] But the implication of the expression 'every action' is doubtful and it may by taken to refer to the plots of full fledged dramas like Nāṭaka and Prakaraṇa, having all the Sandhis, or plots of all types of plays Abhinavagupta seems to support the first explanation

and the point will be discussed shortly Dr K K Datta Sastri rightly points out[2] that Bharata, while speaking of the division of plots into Sandhis and Arthaprakṛtis, gives no such special stress as above, and actually sanctions that there may be plots without some of the Sandhis and Arthaprakrtis There is, however, no such relaxation, sanctioned by the sage in the case of the Avasthās The *Nātya-sāstra* thus seems to maintain that any type of play must possess the five Avasthās The silence of Sāgara in the matter, may be taken to be his support to this view

Sandhis, according to the *Nātaka-laksana-ratna-kosa* as discussed above, are structural divisions of the plot from the standpoint of different purposes served in the progress of the action All the authorities, beginning from Bharata, maintain that every type of play does not contain all the five Sandhis Thus, from the standpoint of the *Nātaka laksana ratna kośa,* it may be said that the Sandhis may or may not correspond to the Avasthās For this reason, Sāgara seems to have neither asserted nor denied any correlation existing between the Sandhis and Avasthās Arthaprakṛtis, according to Sāgara, are essential elements of the plot and are not divisions So, the question of any correlation of the Arthaprakṛtis, either with the Sandhis or with the Avasthās cannot reasonably be comprehended from the viewpoint held by Sāgara It is, of course, certain that the feature *bījotpatti* (origin of the germ) occurs in the Mukha-sandhi, but like Bindu (the sign of continuation) the Bīja also continues throughout the play The Patāka and Prakarī are not restricted to any particular Sandhi in the *Nātaka-laksana-ratna kośa* Thus, according to Sāgara there is no necessary correlation among the above three groups of five

Like the Avasthās, the Sandhis also occur in a drama in the same order in which they have been enumerated Abhinavagupta holds that each Sandhi rests on the corresponding Avasthā [3] So, according to Abhinavagupta, the types of plays not having all the Sandhis (*hīnasandhi*), cannot have all the Avasthās also The *Nātya-darpana* closely follows *Abhinava-bhāratī* in this respect and clearly states, *sandhayo mukhyavrttā-*

mśāh pañcāvasthānugāh kramāt[4] The *Nātya darpana* further maintains that all the five Avasthās occur in the Nātaka, Prakarana, Nātikā and Prakaranī[5] and as such, all the five Sandhis also occur in these types of plays Viśvanātha also is a follower of this view and explicitly states that in connection with the five Avasthās respectively, the five sections of the plot constitute the five Sandhis[6] Thus, it is not the *Nātya-darpana* that tries to link the Sandhis and the Avasthās, as maintained by Dr Mainkar[7] Rāmacandra and Guṇacandra simply follow the line of Abhinavagupta Abhinavagupta, himself, however, is not the propounder of this school of thought He may be said to be the main advocate The above view has been attributed to his preceptor in the *Abhinava-bhāratī*[8] This school of thought thus maintains that

1 The Mukha-sandhi rests on Ārambha
2 The Pratimukha sandhi rests on Yatna
3 The Garbha-sandhi rests on Prāptyāśā
4 The Vimarśa-sandhi rests on Niyatāpti
5 The Nirvahaṇa-sandhi rests on Phalāgama

The essence of the above theory is that a plot of a full-fledged drama (Pūrṇānga-rūpaka) in its development passes broadly through five stages (Avasthā) and each stage is the under current determining its corresponding Sandhi, a structural division of the plot From this it, however, cannot be supposed that the doctrine of stages is a later addition to Bharata, as has been done by Dr Mainkar[9]

There is another school of thought that advocates almost a mechanical theory of correlation existing among the members of the Avasthās, Arthaprakṛtis and the Sandhis The *Nāṭya-śāstra* says *arthaprakṛtayah pañca jñātvā yojyā yathāvidhi*[10] The statement means that the Arthaprakṛtis are to be used in a drama according to rules But there is no such rule (*vidhi*) regarding their order of use in a drama, prescribed in the *Nātya-śāstra* and the sage seems to have given the playwright a complete freedom He may use them according to his discretion Abhinavagupta as the printed text of the *Abhinava-bhāratī* stands, seems to maintain that the five Arthaprakṛtis are to be used in a drama in the same order

in which they are enumerated in the *Nātya sāstra*[11] The *Nātya darpana* rightly opposes this view and enumerates the Arthaprakṛtis in an order different from that of the *Nātya-sāstra* It further declares that their application in a drama may not follow the order of enumeration and also all of them are not essential in every drama[12] But there are some theorists who maintain that like Avasthās and Sandhis, the Arthaprakṛtis also should occur in a drama in the same order in which they are enumerated, and regarding enumeration they follow the *Nātya-śāstra* Naturally, the theory evolves that each Sandhi rests on the corresponding Avasthā and Arthaprakṛti

The *Daśa-rūpaka* is generally believed to be the chief exponent of the above theory[13] Both Dhanañjaya and Dhanika assert that the five Arthaprakṛtis, combined respectively with the five Avasthās give rise to the corresponding Sandhis[14] Dhanañjaya further maintains that the *anyas* of the Mukha and Pratimukha Sandhis are determined by the *samanvaya* of the Avasthās and Arthaprakṛtis concerned[15] Śāradātanaya, Śingabhūpāla and Rūpa-gosvāmin maintain this view Bhojadeva also seems to support this view[16] Commentators like Rāghavabhaṭṭa, Kātayavema and Dhundi are staunch followers of the above view Now this theory of correlation may be stated clearly in the following form

1 Bīja and Ārambha combine to form the Mukha-sandhi

2 Bindu and Prayatna combine to form the Prati-mukha-sandhi

3 Patākā and Prāptyāśā combine to form the Garbha-sandhi

4 Prakarī and Niyatāpti combine to form the Vimarśa-sandhi

5 Kārya and Phalāgama combine to form the Nirva-haṇa-sandhi

It has been shown above that according to Abhinava-gupta the five Avasthās and their corresponding Sandhis should occur in a *pūrnānga rūpaka* and that all the Artha-

prakṛtis are not essential everywhere like the Avasthās , the Patākā and Prakarī may or may not occur in a drama [17] Thus, according to Abhinavagupta the absence of the Patākā and Prakarī does not hamper a drama from being Pūrnānga, having all the Avasthās and their corresponding Sandhis Abhinavagupta further rejects in unequivocal terms the existence of *yathā samkhya niyama* among the Avasthās, Sandhis and Arthaprakṛtis [18] This is also the view of the *Nātya darpana* [19] The entire theory of correlation of the three pentads has thus been exploded by Abhinavagupta But it is not mentioned in the *Abhinava bhārati* that any theorist upholds the view Abhinavagupta might have fought back either a possible theory or a really existing one But his method of argument in rooting out all the pre conditions of the said theory of correlation among the members of the three pentads in a drama, seems to pre-suppose the existence of such a theory at his time

It is curious to note that Dhanañjaya, the chief exponent of the above theory of correlation admits that the Patākā may or may not occur in the Garbha-sandhi[20] and keeps silent as to the position of the Prakarī in a drama Śāradātanaya maintains that in the Garbha-sandhi the Patākā does not occur in some dramas like the *Mālavikāgnimitram* and does occur in sum dramas like *Mālatimādhavam* and as such, the occurrence of the Patākā in the Garbha-sandhi is optional. This view has been attributed in the *Bhāva-prakāśana* to Kohala [21] If Śāradātanaya is to be believed, then Kohala may be said to have assigned the place of the Patākā, if it occurs at all, in the Garbha sandhi

Inconsistently enough, the *Bhāva-prakāśana* further maintains that the Prāptyāsā should occur in the Garbha-sandhis and in the absence of Patākā, sometimes either the Bīja or Bindu should be used there [22] The *Rasārnava-sudhākara* also maintains the same view [23] The above theory of correlation cannot stand if the Bīja or the Bindu is allowed to occur in the Garbha-sandhi unless Śāradātanaya admits that these two may occur more than once in a drama which

again goes against the main thesis of correlation Like the *Dasa rūpaka*, the *Bhāva prakāsana* also maintains silence regarding the position of the Prakarī in a drama It thus appears that the *Dasa-rūpaka* and the *Bhāva-prakāśa*, though uphold the above theory of correlation, they do not try to invest it with a mechanical perfection disregarding the characteristics of the subsidiary elements, the Patākā and Prakarī They are inconsistent, so far as they maintain that each Sandhi is formed by a combination of the respective Avasthā and Arthaprakṛti and at the sametime declare that the Patākā may or may not occur in the Garbha-sandhi and observe silence regarding the place of the Prakarī, which according to their theory should occur in the Vimarśa-sandhi

Śingabhūpāla seems to have given the above theory a mechanical perfection He repeats what has been said by the *Daśa rūpaka*, regarding the determination of the *angas* of Mukha and Pratimukha Sandhis, but asserts that the *angas* of the Garbha and Vimarśa Sandhis also depend upon the combination of the Prāptyāsā with the Patākā and that of the Prakarī and the Niyatāpti respectively [24] Most inconsistently the *Rasārnava-sudhākara* follows the *Dasa-rūpaka* and the *Bhāva-prakāśana* in maintaining that the Patākā may or may not occur in a drama [25] The *Nātaka candrikā* closely follows the *Rasārnava-sudhhākara* and adds that the *angas* of the Nirvahana-sandhi depend upon the combination of the Kārya and the Phalāgama [26] Śingabhūpāla and Rūpagosvāmin are apparently consistent isasmuch as they take the Arthaprakṛtis as sections of the plot, which of course is opposed to the Bharatan conception, as pointed out before [27]

Among the commentators, Rāghava-bhaṭṭa, Kātayavema and Dhundi are staunch supporters of the above theory Rāghava-bhatta follows the *Daśa-rūpaka* so far as the dependence of the *angas* of the Mukha and Pratimukha Sandhis is concerned, but takes resort to the *Rasārnava-sudhākara* to show that the *angas* of the Garbha and Vimarśa Sandhis also similarly depend upon the combination of the *Avasthās* and Arthaprakṛtis concerned [28] It is also interesting to note that

the Mātalivṛttānta is not a Prakarī according to Rāghava-bhatta, simply because it occurs at the close of a Sandhi and the *angas* of the Vimarśa-sandhi do not depend on it [29]

Kātayavema follows mainly the *Bhāva-prakāśana* in his commentary of the *Mālavikāgnimitra* and maintains that the Garbha-sandhi in this drama depends upon the correlation of the Prāptyāsā and Bindu [30] In connection of the Vimarśa-sandhi of the said drama, he says that here it is Vimarśa-sandhi, as the Bīja, occurring in the due place of the Prakarī is connected with the Niyatāpati [31] Dhundi in his commentary of the *Mudrārāksasa* connects all the Artha-prakṛtis with the respective Avasthās and Sandhis and in this respect he follows the *Rasārnana-sudhākara*

The *Nātya-śāstra* represents a tradition, developed through centurires It does not seem to betray any predilection towards the views that connect the Sandhis either with the Avasthās or with the Avasthās and Arthaprakṛtis both Practically speaking, none of the above terms have been defined in the *Nāṭya-śāstra* Later authorities defined them in their own way and different views evolved, as have already been discussed From their treatment in the *Nātya-śāstra*, it appears that the Avasthās may correspond to the Sandhis, though no hard and fast rule can be formulated The Arthaprakṛtis are quite different things and all of them cannot reasonably be comprehended to coexist with either the respective Avasthās or Sandhis This seems to be the most ancient view which has been reproduced by Sāgara

As the number of members of these three groups is five, a tendency developed from an early age to establish a mutual relation among them Śāradātanaya, as has been shown, records the view of Kohala regarding the position of the Patākā in the Garbha-sandhi It has also been shown that according to the preceptor of Abhinavagupta each Sandhi rests on the corresponding Avasthā Mātṛgupta, as discussed above, in his treatment of the first three Sandhis gives crucial position to the Bīja, Bindu and Patākā respectively These three Arthaprakṛtis are not taken there exactly in the same sense in which they are used in the *Nātya-śāstra*,

at least as interpreted by Abhinavagupta, Sāgara and others Some other authority perhaps, drew inspiration from Kohala and Mātṛgupta and also being tempted by the word *yatha-vidhi* in *arthaprakrtayah pañca jñātvā yojyā yathāvidhi* of the *Nātya-śastra* (GOS XIP 10), took the Arthaprakṛtis also to occur in a drama in the very order in which they are found to be enumerated in the *Nātya sāstra* A tendency naturally deve loped to correlate the members of these three groups of five The final result of this tendency is found in the doctrine that each Sandhi rests on the corresponding Avasthā and Artha-prakṛti Dhanañjaya, so far as the available texts are concerned, is the earliest exponent of this theory But from the criticism of Abhinavagupta, as discussed above, it appears that the theory is much more older Dhanañjaya and Śāra-dātanaya, however, could not give the theory of mechanical perfection which work was completed by Śingabhūpāla Commentators mostly followed this absurd mechanical theory of correlation simply out of loyalty to the theorists who preceded them

ANUSANDHI

The *Nātya-śāstra* says that the Patākā (*vyāpi prāsangika-vrtta*) may contain one or more Sandhi or Sandhis, but as they are subservient to the interest of the main, they are called Anusandhis [1] Abhinavagupta informs us that Lollaṭa and others favour an analysis of the portions of the plot dealing with the Patākā-nāyaka, into Anusandhis [2] Abhi-navagupta himself rejects the idea of taking the Anusandhis into account, because the Patākā itself serves the interests of the main hero Moreover, if a Patākā is to be fully treated with, then it should be provided with another Patākā, thus giving rise to the *anavasthā-dosa* [3] In principle, however, Abhinavagupta accepts that the Patākā-vṛtta may contain sandhi or sandhis, as any and every episode may contain five Avasthās on which the Sandhis are based, but he finds no necessity of enumerating them as they are all for the main plot [4]

Following the *Abhinava-bhārati* the *Nāṭya-darpana* makes the point more clear The *Nāṭya-darpana* calls the Anusandhis as Gauna sandhis, because they are dependant to the Sandhis of the main plot and as such, they deserve no separate treatment and are mainly hinted at or may be inferred The problem of Anusandhi does not arise at all with regard to the Prakarī due to its shortness [5]

The *Daśa-rūpaka*, on the otherhand, maintains that the Patākā vṛtta should contain Anusandhis, whose number should be less than that of the main Sandhis by one, two, three or four, but the Prakarī should be used without any Sandhi [6]

The attempt of analysing the Patākā-vṛtta into Sandhis is mainly due to its extensive character The problem, however, seems to have had its origin to the fact that the Sandhis have been taken to be concerned to the main plot only by a school of thought to which Abhinavagupta and Rāmacandra belong [7] Sāgara takes the plot as a whole in his analysis of it into Sandhis, as discussed above From his standpoint the question of the Anusandhi does not arise at all This seems to be the reason behind its omission in the *Nāṭaka-lakṣana-ratna kośa*

CHAPTER V

Sandhyangas

Angas of the Mukhasandhi

Sāgara quotes the definitions of the Sandhyangas from the *Nātya sāstra* in almost all cases and illustrates them adding a short gloss on each There are casual references to other views also

1 Upaksepa Upakṣepa is defined as the beginning of the play [1] Herefrom the Kāvyārtha starts As an illustration of the Upaksepa, Sāgara quotes the verse, *nirvāna-vairadahanāh* etc, from the *Veni-samhāra* [2] The verse practically occurs in the Prastāvanā and is put into the mouth of the Sūtradhāra Sāgara, however, says that the illustration is given from the first Act of the drama *Venī-samhāra* [3] Thus the Prastāvanā also is taken into account in the *Nātaka-laksana-ratna-kosa* while analysing the plot into Sandhis Abhinavagupta and Rāmacandra take strong objection to this method [4] Abhinavagupta illustrates Upakṣepa with the vease *lāksā-grhānalavisānna* etc, the first dialogue to be recited by Bhīma from *nepathya* before the exit of the Sūtradhāra, i e, in the Prastāvanā [5] It thus appears that according to Abhinavagupta the plot begins from the first significant speech of one of the characters of the play concerned Viśvanātha also follows Abhinavagupta and quotes the same verse as an illustration of the Upakṣepa [6] Sāgara seems to maintain that the plot begins from a clear hint to it by the Sūtradhāra in the Prastāvanā This is evident from the above illustration of the Upakṣepa in the *Nātaka laksana-ratna-kośa* The verse concerned, along with the attached prose portion of Sūtradhāra's speech, expresses a pious wish, "Let there be a peace between the Pāṇḍavas and the Kauravas through the attempt of Kṛṣna," and thus indicates the beginning of the theme Through *sleṣa* it also gives a hint to the destruction of tha Kauravas, the ultimate object of the drama [7]

Bhīma in the verse *cañcad-bhuja bhramita* etc, in the same drama, as an illustration of Vilobhana [16] The *Rasārnava-sudhākara* takes Vilobhana to mean a description of merits of the hero or the heroine [17]

Abhinavagupta remarks that the above four *angas* generally occur in the Mukha-sandhi and in the same order in which they have been enumerated [18] The *Nātya-darpana* follows a different order in enumerating the *angas* but maintains that Vilobhana occurs after Parinyāsa up to which it follows the order of the *Nāṭya śāstra* [19]

5 Yukti Yukti has been defined as the careful consideration of facts [20] As an illustration of Yukti, Sāgara cites a verse which means that a mighty hero, though unarmed kills the enemy just as Viṣnu slew Hiranyakaśipu [21] This seems to be the speech of some one arguing in favour of valour Yukti according to Abhinavagupta, discloses what is to be unfolded [22]

6 Prāpti Sāgara defines Prāpti as the reference to or mention of (*upagamana*) the central issue[23] (*mukhārtha*) and illustrates it with the verse,—'*mathnāmi kauravaśatam samare*' etc, from the *Venī-samhāra* [24] In this verse Bhīma expresses his firm determination to disobey Yudhiṣṭhira in avenging of the wrongs done by the Kauravas and to kill them The central issue, i e, the destruction of the Kauravas has been mentioned here

The *Nātya-śāstra* defines Prāpti as the approach of a pleasurable situation [25] The *Daśa-rūpaka, Nātya-darpana,* and the *Sāhitya darpana* follow this definition of the Prāpti [26]

7 Samādhāna Samādhāna is the re-establishment of the purpose of the germ (*bījarthasyopagamanam*) [27] The concluding verse of the first act of the *Venī samhāra* has been cited in the *Nāṭaka-lakṣana-ratna-kośa* as an illustration of Samādhāna [28] Sāgara defines Prāpti as *mukhārthasyopagamana* and Samādhāna as *bījārthopagamana* *Bījārtha* and *mukhārtha* practically indicate the samething Thus one definition overlaps the other Abhinavagupta points out that the Bīja in Samādhāna comes to be related to the main hero and is properly sown [29]

8 Vidhāna A situation causing both joy and sorrow is Vidhāna [30] Sāgara cites two examples of Vidhāna, one from the *Bālacarita* and the other from the *Venī samhāra* [31] Viśvanātha also cites the same verse from the Bālacarita as the example of Vidhāna [32] The verse *bhūyah paribhavaklānti-lajjā* etc, of Bhīma from the *Venī-samhāra*, cited by Sāgara as an example of Vidhāna, has also been quoted by Dhanika in the same context,[33] but in the *Abhinavabhāratī* and *Nātya-darpana*, the same has been taken to illustrate Udbheda [34]

9 Paribhāvanā The incident or situation (*artha*) that provides for fresh curiosity (*kutūhalāntarādāyī*) is Paribhāvanā [35] Abhinavagupta maintains that the agitation (*āvega*) mixed with curiosity is Paribhāvanā [36] Sāgara illustrates this *anga* by citing from the *Veni-samhāra* Act I, where Draupadī, on hearing the sudden beating of the war-drums becomes curious and asks its reason to Bhīma [37] Abhinavagupta, Dhanika and Viśvanātha also cite the same situation to illustrate Paribhāvanā [38]

10 Udbheda Udbheda has been defined as the sprouting of the Bīja [39] Sāgara cites the slaying of Mārīca and others as an illustration of Udbheda as these activities of Rāma have been taken to be manifestation of the germ of the doom of Rāvaṇa [40]

11 Karaṇa The *Nātaka-lakṣana-ratna-kośa* reads Kārana, but all other works follow the *Nātya-śāstra* and read Karaṇa which has rightly been suggested by Dr Raghavan to be the correct reading [41] Karaṇa has been defined as the commencement of the action to accomplish the desired object (*prakṛtārthah samārambhah*) [42] The speech of Bhīma, "Let us proceed to destroy the race of Kuru, in the Act I of the *Veni-samhāra* has been cited by Sāgara, as an illustration of Karaṇa [43] As an *anga* of the Mukha sandhi, Karaṇa (*kāraṇa*) thus may be described as situation representing the first step towards the realisation of the purpose The *Nātya-darpana* records a view, said to be maintained by some, according to which Karaṇa is suppression of difficulties (*vipadām śamanam*) [44]

12 Bheda Athorities differ regarding the exposition of this *anga* Its definition in the *Nātya śāstra* seems to mean that the situation disrupting the union of something, is Bheda [45] Sāgara takes this definition of the *Nātya-sāstra* to mean that Bheda is the breaking up of affairs or purposes (*artha*), united through aggregation, Two Anustubhas have been cited to illustrate this *anga* [46] These two verses refer to a situation where the confusion of Daśaratha as to how can Rāma, forceless and weaponless, be expected to kill Tādakā is represented as dissolved by Viśvāmitra's reply that it will be possible through his power [47] From the illustration it appears that according to Sāgara Bheda is a situation which represents the solution of some problem by dissolving the factors creating it

According to Abhinavagupta, Bheda is the situation meant for the exit of characters from the stage He further points out that Bheda as means (*upāyātmā*) should be counted among Sandhyantaras [48] The *Nātya darpana* defines Bheda (Bhedana) as the exit of characters and follows *Abhinava-bhāratī* both in exposition and illustration [49] According to the *Daśa-rūpaka*, as interpreted by Dhanika, Bheda is the encouragement of some factor fostering the germ [50] The *Sāhitya-darpana* follows Abhinavagupta [51] The *Nātya-darpana* records another view according to which Bhedana (Bheda) is the move that removes the obstacles against the growth of the Bīja [52]

These are the twelve *angas* of the first Sandhi Dhanika maintains that among these, Upakṣepa, Parikara Parinyāsa, Yukti, Udbheda and Samādhāna are essential to the presentation of the Mukha-sandhi,[53] The use of the rest according to Dhanika, is thus discretionary

ANGAS OF THE PRATIMUKHA-SANDHI

Sāgara enumerates the *angas* of the Prati-mukha-sandhi after the *Nātya-śāstra* with slight deviations in naming of two *angas* which will be noted in proper places It is the

Nātya-darpana that differs most from the *Nātya-sāstra* so far as the names of the *angas* and their order are concerned All other authorities mostly follow the *Nātya-śāstra* with bits of changes introduced here and there

1 Vilāsa Following the *Nātya-śāstra*, Sāgara defines Vilāsa as the longing or effort (*samīhā*) for amorous pleasures He offers another definition of Vilāsa as the enjoyment of amorous play [1] The illustration is cited from the second Act of the drama *Jānakī rāghava*, where Rāma expresses his delight on seeing the bashful and amorous movements of Sitā [2] Abhinavagupta rightly limits this *anga* to the second Sandhi of those dramas where Śṛngāra is the dominant Rasa and criticises the ill timed and ill-placed inclusion of it in the second Act of the *Venī samhāra*, depicting Duryodhana's dalliance with Bhānumatī [3] Abhinavagupta, however, does not exclude this *anga* from the second Sandhi of dramas having Vīra as the dominant Rasa He maintains that in these dramas Utsāha should take the place of Rati, as the word Rati in Bharata's definition here stands for the Sthāyi-bhāva [4] The point has been made clear in the *Nātya-darpana* where it is clearly stated that the Utsāha etc, expressed through the behaviour of man and woman is to be taken as Vilāsa in dramas with Vīra etc, as the main Rasa [5] Thus, according to this view the *anga* Vilāsa may also occur in dramas with a Rasa other than the Śṛngāra, as the main

2 Parisarpa Following the *Nātya-śāstra* Sāgara describes Parisarpa as the pursuing of what has been seen at first and is lost afterwards [6] The illustration, cited by Sāgara from the drama *Jānakī-rāghava*, depicts the situation where Rāma describes Sītā who spent many days when he, seen formerly was no longer in her sight, and now casts glances on some pretext without speaking to him [6a] The *Nātya-darpana* places it as the last *anga* of the second Sandhi and calls it as Anusarpa In definition, however, the *Nātya-darpana* follows the *Nātya-śāstra* [7] The *Bhāva-Prakāśana* defines Parisarpa as the pursuing of the Bīja, seen before but lost sight of temporarily [8] This definition suits well

with the *drsta-nasta* characteristic of the Pratimukha-sandhi which has already been discussed in details

3 Vidhūta Vidhūta is the non-acceptance of a courtesy or request at the first instance [9] Abhinavagupta makes the definition of the *Nātya-sāstra* more clear and say that Vidhūta is non-acceptance of the request at the first instance and then acceptance of the same [10] Sāgara for illustration quotes the verse *vikira dhavaladirghāpānga-samsarpi* etc, from the second Act (*Bhānumatyanka*) of the *Veni-samhāra* where Duryodhana's entreaties to Bhānumatī have been described [11] The *Daśa rūpaka* takes Vidhūta to mean *arati* [12] Only *arati* cannot explain the situation taken as Vidhūta in the *Nātya-sāstra* and this definition has been rejected in the *Nātya darpana* on the ground that it overlaps the definition of Rodha (Nirodha) [13]

4 Tāpana Tāpana has been defined in the *Nātaka-laksara-ratna kosa* after the *Nātya-śāstra*, as the visualisation of a danger [14] As an illustration, the verse *dullaha janānurāo* etc, from the second Act (*Kadaligrha*) of the *Ratnāvali* has been quoted, where Sāgarikā pines for her love for a person beyond her reach and finds nothing but death as the last refuge [15] Abhinavagupta also quotes the same verse to illustrate Tāpana [16] Viśvanātha defines Tāpana as the non-availability of any means, but quotes the same verse as above for illustration [17] The *Dasa-rūpaka* reads Śama instead of Tāpana and defines it as the dispel ling of the *arati* which is the characteristic of Vidhūta [18]

5 Narma While decribing the *angas* of the Kaiśikī vrtti, Sāgara defines Narma Evidently, Narma the *anga* of the Pratimukha-sandhi, has been taken by Sāgara as identical with Narma, the *anga* of the Kaiśikī-vrtti There he gives the view of Ācārya, i e, Bharata, according to which Narma consists mainly in the use of dialogues provoking laughter and promoting love (Śrngāra) [19] The *Nātya-sāstra* in the context of Sandhyangas defines Narma as the laughter caused in sport [20] According to the *Daśa-rūpaka* it is simply humorous speech[21] and this definition has been taken up by Viśvanātha [22]

6 Narmadyuti Narmadyuti, according to the *Nātaka lakṣana-ratna-kośa* is the laughter for the purpose of play and allurement [23] For illustration Sāgara quotes from the second Act of the *Rantāvalī* a passage where the Vidūsaka on hearing the words of the *sārikā* says to the king that there is a ghost on the tree [24] The *Nātya śāstra,* however defines Narmadyuti as the humourous speech used to cover one's own flaw and the *Nātya darpana* also maintains the same view [25] Rāmacandra and Gunacandra restrict Narma and Narmadyuti in plays depicting love affairs where the Kaiśikī vṛtti gets prominence [26] Dhanañjaya takes this *anga* to mean the joy arising out of Narma and finds Viśvanātha as his follower [27]

7 Pragamana The name of this *anga* has been variously read in different treatises Abhinavagupta reads Pragayana and says that it is a *rūdhi-sabda* He, however, gives an elaborate etymology of the term following other's opinion and records another name Prāgayana [28] The Daśarūpaka[29] reads Pragamana and this reading has been accepted by others

The *Nātya-śāstra,* as followed be Sāgara, defines Pragamana simply as a series of questions and answers [30] For illustration, a portion consisting of a series of questions and answers between Janaka and a *baṭu* (pupil) has been quoted from the second Act of the drama *Rāma vikrama* [31] From this characteristic of the Pragamana, it appears that this *anga* may occur anywhere in a drama and has no special connection with any Sandhi Dhanañjaya defines this *anga* as *uttarā vāk,* and Dhanika seems to interprete it as a repartee contributing to the progress of the main topic [32] The *Bhāva-prakāśana* defines it as *yuktottara* which means nothing more than a fit reply [33]

8 Virodha Without any substantial difference in definition the name of the *anga* is read as Virodha in the *Nātaka-lakṣana-ratna-kośa, Sāhitya-darpana, Rasārnava-sudhākara* and *Nāṭaka-candrikā* , and Nirodha in the *Daśa-rūpaka* and *Bhāva-prakāśana* The *Nātya-darpana* reads Rodha while the *Nāṭya-śāstra* (GOS) reads Nirodha but one ms reads

Virodha Virodha is the appearance of some trouble (*vyasana-samprāpti*) [34] Sāgara cites illustration of this *anga* from the second Act of the *Jānaki-rāghava* where Sītā expresses her apprehension of troubles to Rāma for his enmity with Paraśurāma [35] The *Dasa rūpaka* defines it as *hitarodha* and the *Nātya darpana* says that Rodha is *arti* and makes this definition clear when it says *artih khedo vyasanam istarodhād rodhah*[36] i e , Nirodha (Rodha) consists in the frustration due to the obstruction to the desired aim

9 Paryupāsana Paryupāsana is the propitiation of an angry person and has been illustrated by Sāgara with reference to the situation where Daśaratha tries to appease Bhārgava with conciliatory words [37] Other authorities also agree with the definition of the *Nātya-sāstra,* as followed by Sāgara The *Nātya-darpana*, however, names this *anga* as Sāntvana [38]

10 Puṣpa Puspa has been described as flowery speech (*visesa-vacana*) in the *Nātya-śāstra*[39] and Sāgara explains the significance of *visesa-vacana* as a speech describing the excellence of a particular action with reference to some other action [40] The illustration, cited from the second Act of the *Jānakī-rāghava* is the speech of a character who consoles Sītā by describing the excellence of Rāma's prowess and his victory over Paraśurāma [41]

Abhinavagupta says that the speech expressing the ardour of love is also Puspa [42] This is most suitable to the Prati mukha sandhi of dramas depicting love intrigues The *Nātya-darpana* states that a statement becomes *viśesavat* when it says something over and above a former statement and it is Puṣpa (flower) as it enhances the beauty of the former statement like flower doing the same of the braid [43]

11 Vajra The *anga* Vajra, consists in a harsh state ment,[44] i e , a shocking utterance The illustration is cited from the *Pumsavanānka* where Rāma is accused of not abandoning Sītā, taken away and kept so long by Rāvana [45]

12 Upanyāsa Accordiug to the *Nātya-sāstra* as accepted by both Abhinavagupta and Sāgara, Upanyāsa consists i

logical statement[46] This *anga* has been illustrated by Sāgara by a citation from the second Act of the *Jānakī-rāghava* where Śatānanda, on hearing the reasoned speech of Daśaratha expresses his pleasure and supports it[47] This definition has also been followed in the *Nātya darpana*[48] But according to one ms of the *Nātya-śāstra*, Upanyāsa consists in a statement embodying some means (*upāya*) and the *Daśa-rūpaka* follows this definition[49] It is interesting to note that the editor of the *Daśa-rupaka* records a different definition according to which Upanyāsa is propitiation, Viśva nātha and Śāradātanaya follow this definition of the *anga*[50] It is curious to note that Bhoja omits this *anga* of the Pratimukha sandhi and says that this Sandhi has got twelve *angas*[51] instead of thirteen Rāghava-bhaṭṭa spots out this *anga* in two places in his Arthadyotanikā in two different senses[52]

13 Varna-saṃhāra The *Nātaka lakṣana-ratna kośa* records two definitions of this *anga* According to the first one Varṇa-saṃhāra consists in concealing or repudiation of something which has already been exposed[53] The illustration is cited from the incidents of the *Kadalīgrha* in the Act II of the *Ratnāvalī* where the Vidūṣaka asks the king to win over the tattling Susangatā by a reward, so that the secret, i e, the picture incident, which has already been known to her, may be guarded[54] Sāgara further informs us that according to some Varṇa-saṃhāra consists in the congregation of four castes[55] The GOS edition of the *Nātya śāstra* gives this second definition of the Varṇa-saṃhāra but one ms supports the first definition[56] It is evident that Sāgara takes the first definition as authentic, the second one is introduced as the opinion of some Abhinavagupta following his teacher, takes *cāturvarnyopagamana* to mean the drawing together of the Varṇas i e, the characters, dissociated for some reason and rejects the view that the congregation of four castes is Varṇasaṃhāra[57] The *Nāṭya-darpana* follows the *Abhinava-bhāratī* but refers to other two views found in the *Nāṭaka-lakṣana* as opinions of some.[58] The *Daśa-rūpaka*, *Bhāva-prakāśana* and the *Sāhitya-darpana* up-

hold the view maintaining the assemblage of different castes to be the Varna-saṃhāra [59]

Dhanika maintains that among the above thirteen *angas* of the Pratimukha-sandhi, Parisarpa, Prasama (Śama), Vajra, Upanyāsa and Puṣpa are essential (*pradhāna*) and the others may be used whenever possible or necessary and this is also the view, upheld in the *Nātya darpana* [60] Bhoja, as has been stated above, maintains that the Pratimukha-sandhi contains twelve *angas*

ANGAS OF THE GARBHA SANDHI

1 Abhūtodāharana The *Nātya-śāstra* as well as other text books read the name of this *anga* as Abhūtāharaṇa instead of Abhūtodāharana of the *Nātaka laksana ratna-kośa* and Asatyāharana of the *Nātya darpana* All the theorists follow Bharata in defining this *anga* as consisting in a deceptive statement [1] For illustration Sāgara refers to the passage from the Act called *Aśvatthāmā*, i e, the Act III of the *Venī-samhāra*, where the Sūta describes how Yudhiṣthira took resort to falsehood in announcing the death of Aśvatthāman [2]

2 Mārga All the theorists agree in describing Mārga as a statement of truth or of facts [3] This *anga* has been illustrated in the *Nātaka-lakṣana ratna kosa* with a passage from the Act III of the *Jānaki-rāghava* where Hanumān describes the achievements of Rāma which are facts [4]

3 Rūpa Following the *Nāṭya-śāstra*, Sāgara defines Rūpa as a conjecture having a *citrārtha* [5] By *citrārtha* Sāgara seems to mean unusual or wonderful sense, as is evident from the illustration cited from the *Śaṅketāṅka*, (the Act III of the *Ratnāvali*) where the love lorn king describes his own condition and says that it is really wonderful or unusual that Kāma pierces with all his arrows at a time the mind which is fickle by nature [6] The same illustration has been cited by Bhoja and Viśvanātha [7] But Abhi-

navagupta and Rāmacandra refer to the above situation to illustrate Udāharana [8]

Abhinavagupta interpretes the definition of Rūpa of the *Nātya śāstra* as some inconclusive statement due to the diversity of facts and distinguishes this *anga* from the Yukti by saying that the latter contains a fixed conclusion which is wanting in the former [9] For illustration of Rūpa, Abhinavagupta cites from the Act II of the *Ratnāvali* the verse,—*prasidetı brūyām idam asati* etc, forming a speech of the king which has been taken as an illustration of the Paryupāsana by Dhanika [10] The *Dasa-rupaka* omits the epithet *citra* and states that the Rūpa consists in a statement containing conjectures [11] The *Nātya darpana* follows *Ahhinava-bhārati* but records the view held by Dhanañjaya, as the opinion of some and also refer to a view according to which Rūpa is a striking description, as is clear from the illustration cited from the *Veni-samhāra* (Act IV) where Sundaraka gives a vivid description of the battle-scene [12]

4 Udāharaṇa The *Nātya śāstra* as accepted by Abhinavagupta defines Udāharaṇa as a statement expressing excellence of something [13] Sāgara does not differ very much from this in describing Udāharaṇa as an exaggerated statement [14] For illustration Sāgara refers to the verse *yo yah sastram bibhartti* etc, from the *Veni-samhāra* (Act III) where Aśvathāman boastfully declares that he would kill all the heroes of the Pāṇḍava camp [15] The *Śṛngāra-prakāśa* and the *Sāhitya-darpana* also cite the same illustration [16]

5 Krama The *Nātya-śāstra* as interpreted by Abhinavagupta, describes Krama as the knowing of the real state of affairs concerning something pondered over [17] Sāgara defines Krama as the knowledge of the events to come, *bhavişyat tattvopalabdhih* [18] The illustration is cited from the Aśvatthāmānka (Act III of the *Veni-samhāra*) where Kṛpa asserts that given the supreme command, Aśvatthāman is able to destroy the whole world, not to speak of the Pāṇḍavas [19] But, strictly speaking this cannot be taken as *bhavisyattattva*, it is simply a bold assertion of Kṛpa regarding the future events which is never to materialise It thus

appears that any bold assertion regarding a future event is Krama according to Sāgara The view held by Sāgara with illustration has been recorded in the *Nātya darpana* as the opinion of some [20] Dhanañjaya describes Krama as the accomplishment of the desired end and this view has also been recorded in the *Nātya darpana* as the opinion of some, while the *Bhāva-prakāsana* repeats it [21] The *Daśa-rūpaka* further says that according to some Krama consists in *bhāvajñānam* [22] This view is in conformity with that of Abhinavagupta and the *Nātya-darpana* upholds this view [23] The *Sāhitya-darpana* gives the definition of Krama from the *Nātya śāstra* [24]

6 Samgraha All the authorities agree in describing Samgraha as a statement introducing conciliation (*sāma*) or offer of some gift (*dāna*) or other expedients like *bheda* and *danda* [25] Sāgara illustrates this *anga* with the conciliatory speech of Dhṛtarāṣtra from the Act V of the *Veni samhāra* [26]

7 Anumāna Anumāna has been described as arriving at a logical conclusion through inference from something perceptible [27] This *anga* has been illustrated in the *Nātaka-laksana ratna kosa* with the second half of a verse, quoted from the *Jānakı rāghava,* as informs the *Sāhitya-darpana* Herein the conclusion of one's being the son of the Sun has been drawn from one's lustrous body and prowess [28]

8 Prārthanā Dhanañjaya, Śāradātanaya and Singa-bhūpāla do not take this *anga* into account and maintain that there are twelve *angas* of the third Sandhi[29] instead of thirteen of Bharata as followed by Sāgara, Rāmacandra and Viśvanātha The *mātṛkā bha* text of the *Nātya-śāstra* as informed by the editor of the GOS text, does not contain the definition of Prārthanā [30] The *Nātya darpana* also informs us *kecit tu prāktanam idam cangam na manyante* [31] Prārthanā according to the *Nātya sāstra* is a request for the enjoyment of love (*rati*), rejoicing (*harsa*) or festivity (*utsava*) [32] But Sāgara describes this *anga* simply as a request and for illustration quotes from the *Sampātyanka* where Māyāvatī seems to try her wit on someone [33]

9 Utksipta There are several variants so far as the name of this *anga* is concerned [34] According to the *Nātya-śāstra* as interpreted by Abhinavagupta Akṣipti consists in the bursting out of the secret (*garbhasyodbhedanam*), hidden in the heart [35] The *Nāṭya-darpana* defines the *anga* as the revealing of the Bīja but accepts the above view of Abhinavagupta as an alternative [36] The *Sāhitya darpana* also follows *Abhinava bhārati* [37] Sāgara describes Utkṣipti as the revealing out of the Bīja (*bijodbhedanam*) [38] For illustration a verse from the *Bālacarita*, an unidentified work, is quoted where it is said that Rāma promised the kingdom as a reward for the recovery of Sītā and slaying Vālin he had given it to Sugrīva [39] Sāgara comments on this illustration that the accomplishment of the *garbhabija* has been disclosed [40] The accomplishment of the hidden Bīja here evidently refers to the recovery of Sītā The *Daśa rūpaka* also defines Ākṣepa as the disclosing of the *garbha bija* [41] From the above it appears that here the word *garbha* in the definition of the *Nātya-śāstra* has been taken by some to mean secret feeling while others take it in the sense of main purpose (*bija*), remaining hidden and as a result we get almost three separate definition of this *anga*, disclosing of the hidden feeling, that of the main purpose and the same of the hidden main purpose The *Nātya-darpana* informs us that some authorities do not take this *anga* into account at all [42]

10 Totaka Sāgara describes Totaka after the *Nātya-śāstra* as the speech full of *samrambha*[43] (excitement) For illustration a verse from the *Bālacarita* has been quoted where Rāvaṇa in excitement declares that his fire of anger will fall on the forest of enemies [44] Here Rāvaṇa's agitation is due to anger The point has been made clear by Abhinavagupta who says that a speech, pregnant with excitement (*āvega*) is Toṭaka, as it pierces the heart, and this excitement may be due to joy, anger or to some other reason [45] The *Nātya-darpana* also means the same [46]

11 Adhibala The *Nātya-śāstra* as interpreted by Abhinavagupta, defines Adhibala as a situation where one is

overpowered by another through deceit, as is the case in the Act III of the *Ratnāvalī* where the king is deceived through the foolishness of the Vidūsaka by Vāsavadattā in the guise of Sāgarikā [47] The *Daśarūpaka*, *Nātya-darpana*, *Bhāva-prakāśana* and *Sāhitya darpana*[48] follow Abhinavagupta But one ms of the *Nātya śāstra* defines Adhibala as *kapaṭasyānyathābhāva* [49] This definition has been accepted by Sāgara and Bhoja [50] Adhibala, thus according to Sāgara and Bhoja consists in the baffling of an attempt of deception The illustration is cited from the *Sampātyanka* where an attempt of the Rāksasī Māyāvatī to dupe Angada, Hanumān and others has been depicted as foiled [51] The *Nātya darpana* also refers to this view as the opinion of some [52] The *Daśa rūpaka* informs us that in some works Adhibala is defined as *toṭakasyānyathābhāva* [53] The *Nātya-darpana* records a view that describes it as, *sopālambham vākyam* [54]

12 Udvega Fear from the king, or the enemy, or the robber gives rise to the situation of Udvega according to the *Nātya-śāstra* [55] Abhinavagupta maintains that here enemy (*ari*) includes even the heroine,[56] evidently in love intrigues Dhanika also means the same when he illustrates the *anga* by referring to the situation where Sāgarikā is afraid of Vāsavadattā But Dhanañjaya defines Udvega as *arikṛtā bhītiḥ* [57] The *Nāṭya darpana* follows Abhinava gupta and the *Nātya-śāstra* [58]

In the light of the above, the scope of Sāgara's definition of Udvega as, *nrpatiyanitabhayam*[59] (fear from the king) is too small The reading here in the text may be amended as, *nrpādiyanitabhayam* This reading finds support from a ms of the *Nātya śāstra*, the *Sāhitya-darpana* and the *Srngāra-prakāśa* [60] As an illustration of Udvega, Sāgara quotes a verse from the *Sompātyanka* where Angada being unable to find out Sītā thinks in despair what will he say to Rāma [61] The verse really depicts Angada's anxiety (*udvega*) and not fear from the king

13 Vidrava Sāgara says that Vidrava (*agitation*, panic) is due to *śankā*, *bhaya* and *trāsa* [62] A subtle difference in meanings of these three words has been brought

home to us by Sāgara when he illustrates Vidrava with a verse that depicts a situation where, on hearing terrible noise created by Khara etc, Rāma apprehended (*sankā*) (some mischief), Sītā became afraid (*bhaya*) and the sages became panic stricken (*trāsa*) [63] Thus, Vidrava according to Sāgara is a state of confusion arising out of apprehension, fear and panic and Viśvanātha also means the same [64] For this exposition of Vidrava, Sāgara seems to be indebted to Śankuka whose view has been reproduced in the *Abhinava-bhārati* [65] Sāgara further says that according to some the Vidrava may arise from any one of the above three causes [66] Abhinavagupta himself maintains that Vidrava is *sankā* produced by *bhaya* and *trāsa*[67], and this interpretation has been accepted by Bhoja and Rāmacandra-Gunacandra [68] The *Daśa-rūpaka* names the *anga* as Sambhrama and defines it as *śankā trāsau*, and *Bhāva prakāśana* simply reiterates this [69]

It is thus shown that Sāgara follows the *Natya-śāstra* in enumerating the above thirteen *angas* of the Garbha-sandhi It has already been pointed out that Dhanañjaya, Śāradātanaya and Śingabhūpāla omit Prārthanā and maintain that the third Sandhi has got twelve *angas* The view has been recorded in the *Nātya darpana* as shown above Viśvanātha also refers to the view [70] Among these *angas* Abhūtāharaṇa, Mārga, Totaka, Adhibala and Ākṣepa are main according to Dhanika and Rāmacandra-Guṇacandra [71]

ANGAS OF THE VIMARŚA-SANDHI

1. Apavāda Apavāda is censure and all the authorities beginning from Bharata define it as the declaration of fault [1] The *Nātya darpana*, however, makes the point more clear and says that Apavāda is *parīvāda* which means, *sva-para-doṣodghaṭṭanam* [2] The illustration in the *Nāṭaka-lakṣana-ratna-kośa* is taken from the Act *Māyā lakśa-(kṣma)-na* of the drama *Jānakī-rāghava*. The verse quoted for the purpose

gives a list of wrongs committed by Rāvana and declares that the terrible consequence of these is sure to come [3]

2 Sampheṭa Sampheṭa is an exchange of angry speeches [4] Sāgara offers two illustrations of this *anga*, one from the *Venī-samhāra* (Act VI) where Yudhiṣṭhira and Cārvāka engage in altercation regarding the duel between Bhīma and Duryodhana, and the other is from the *Samketānka*, i e, the Act III of the *Ratnāvalī* where Vāsavadattā chastises the king [5] Abhinavagupta informs that some name the *anga* as Samsphota, taking the root *sphota* to mean *anādara* [6]

3 Drava The *Nāṭaka lakṣana ratna-kosa* defines Drava after the *Nāṭya-śāstra* as *guruvyatikrama*[7] and distinguishes it from Vidrava of the Garbha-sandhi by stating, *śankādibhir manasah ksobho vidravah sa eva paribhava krto dravah* [8] Thus, according to Sāgara both Vidrava and Drava signify mental agitation, the difference lies in the cause of that agitation In the case of Vidrava, it is caused by *sankā* etc, while in case of Drava, it is caused by *paribhava* (humiliation) The illustration is cited from the Act VI of the *Veni samhāra* where Yudhiṣṭhira expresses his mental agitation before Draupadī by referring to the great humiliation they suffered at the hands of the Kauravas even before the superiors and kinsmen, the only remedy for which is their own death or that of Duryodhana [9] Abhinavagupta, however, takes the expression *guruvyatikrama* in the sense of disrespect or insolence towards the superiors [10] Dhanañjaya, Rāmacandra Gunacandra and Bhoja also define Drava as consisting in showing of disrespect to the superiors,[11] to this Viśvanātha adds the reason *śokāvegādisambhava* [12] According to this view, Drava is the showing of disrespect to the superiors by some one out of grief, mental agitation etc

It may be noted here that the *Nāṭya-darpana* admits of two Dravas, one in the Garbha sandhi and the other in the Vimarśa-sandhi The first is the Vidrava of the *Nāṭya śāstra* and *Nāṭaka-lakṣana ratna kośa*

4 Śakti Almost all the theorists follow the *Nāṭya-śāstra* in defining Śakti as the putting down of an antagonism *virodhapraśama* [13] Abhinavagupta, evidently with love

dramas in his mind, interprete the definition of the *Nātya-śāstra* as placating one who is angry[14] Sāgara picks up the illustration from the *Cūḍāmaṇi-samhāra* (Act V of the *Nāgānanda*) where Garuda at the advice of the hero promises not to kill any living being in future[15] The situation referred to in the illustration may be taken to depict the putting down of the *virodha* of Garuda with the Nāgas The *Nātya darpana* defines Śakti following the above explanation of Abhinavagupta as *kruddha-prasādanam*, but extends its scope and says that Śakti consists also in the total annihilation of the angry enemy[16] It also informs us that some theorists omit Śakti and admit a new *anga* Bhāvāntara, while some others place Ājñā in the place of Śakti Bhāvāntara is said to be the existence of contrary intentions and Ājñā consists in giving an order without considering the propriety[17]

5 Vyavasāya Vyavasāya has been defined in the *Nātaka-lakṣana-ratna-kośa* as a statement connected with the *pratijñā-hetu*[18] The expression *pratijñā-hetu* has not been explained by Sāgara For illustration Sāgara quotes a portion of a speech from the *Veni-śamhāra* (Act VI) where Pāñcālaka describes the finding out of Duryodhana by Bhīma and refers to the statement of Vāsudeva that Duryodhana knows the art of mastery over water (*jalas-tambhana*)[19] From this illustration it appears that *pratijñā-hetu* has been understood by Sāgara to mean the means for the fulfilment of the resolved end Here the finding of Duryodhana is the resolved end of Bhīma, who secures the means from the above statement of Vāsudeva The definition of Vyavasāya in the *Nātya-śāstra* has been explained by Abhinavagupta also in the sense of acquisition of means for the accomplishment of undertakings[20] The *Daśa-rūpaka* defines this *anga* as the declaration of ones own power, i e , boasting[21] The *Bhāva-prakāśana* and the *Rasārnava-sudhākara* follow this view, and the *Nātya-darpana* refers to it as the opinion of some[22]

5 Prasanga Prasanga according to Sāgara is the declaration of something which is not the chief subject-

matter [23] i e, irrelevant The mourning of Yudhisthira on hearing the false news of Bhīma's defeat and death from Cārvāka in the *Veni samhāra* (Act VI) has been cited as an illustration of Prasanga [24] Here lamentation over Bhīma's death is entirely irrelevant as the fact is otherwise than the defeat of Bhīma This definition of Prasanga, though supported by one of the manuscripts of the *Nātya śāstra*[25] differs from that accepted by Abhinavagupta, but is followed by the *Bhāva prakāśana* and is referred to in the *Nātya-darpana* as maintained by some [26]

The definition of Prasanga in the *Nātya-śāstra* as accepted by Abhinavagupta and followed by Dhanañjaya, Rāmacandra and Viśvanātha, means that the *anga* consists in the statement where superiors are respectfully referred to [27]

7 Dyuti The *Nātya-śāstra* defines Dyuti as a contemptuous speech, *vākyamādharsa-samyuktam* [28] Sāgara adds two more adjectives, viz, threatening (*tarjanā*) and insulting (*adhiksepa*) to the speech and concludes that an address (*āhūti*) with a harsh effect (*durukti parināmā*) is meant here [29] The challenging rebukes and harsh addresses hurled to Duryodhana hidden under water by Bhīma, as reported to Yudhiṣthira by Pāñcālaka in the *Veni samhāra* have been referred to as forming an illustration of Dyuti by Sāgara [30] The same situation has been referred to for illustration of Dyuti in the *Daśa-rūpaka* and *Sāhitya-darpana*, while defining the *anga* as consisting in a threatening and intimidating speech [31] The *Nātya-darpana* takes this *anga* to be simple *tiraskāra* and refers to all the above views as those of others [32]

8 Kheda Theorists like Dhanañjaya, Śāradātanaya, and Śingabhūpāla do not count kheda as an *anga* The reason perhaps is, as indicated by Abhinavagupta, that *śrama* a Vyabhicāribhāva cannot be included in the list of Sandhyangas Abhinavagupta, himself, however, maintains that *śrama, udvega, vitarka* etc, though included in the list of Vyabhicārins, may also be used as Sandhyangas if there is scope [33] The *Nātya śāstra* followed by the *Nātaka-laksana-ratna-kośa, Nātya-darpana* and *Sāhitya-darpana,* defines Kheda as

exhaustion (*srama*) due to mental and physical over-working[34] For illustration Sāgara quotes a verse from the *Jānaki-rāghava* (Act VI) where Rāma visualises Sītā's weariness[35]

9 Pratiṣedha The *Nātaka-laksana ratna kośa* and the *Sāhitya darpana* follow the *Nātya sāstra* in taking Pratisedha into account as an *anga* The *Nātya-darpana* also seems to admit this *anga* but terms it as Virodha[36] Pratiṣedha has been defined as the obstruction to the (achievement of the) desired object[37] Sāgara, for illustration, refers to the situation where Śankhacūda describes his frustration in offering his body to Garuda, due to Jīmūtavāhana's intervention in the Act V of the *Nāgānanda*[38]

10 Virodhana In complete agreement with the *Nātya sāstra* Sāgara defines Virodhana as the appearance of delay or lapse (*atyaya*) to the *kārya*, i e, the accomplishment of one's own desire (*kāryātyayopagamanam*)[39] Bhoja and Viśvanātha also maintain this view[40] As an illustration of this *anga* Sāgara refers to the situation in the Act VI of the *Venī samhāra*, where the Kañcukin mistakes Bhīma as Duryodhana, evidently out of fear, and declares that the latter after killing the former is coming here and is seeking Pāñcālī here and there[41] The Virodha of the *Nātya-darpana*, as identified with Pratiṣedha above, also comes very near to this *anga*

There is a confusion among the theorists regarding the exact significance of this *anga* The *Daśa-rūpaka*, defines it as *samrabdhānām virodhanam* and Dhanika cites the angry exchange of hot words between Bhīma and Duryodhana from the *Venī samhāra* (Act V) as an illustration[42] The *Bhāva prakāsana* gives two similar definitions of Virodhana[43] The *Rasārnava-sudhākara* defines the *anga* as, *virodhanam nirodhoktih śabdānām ca parasparam*[44] Several mss of the *Nātya śāstra* also define Virodhana in the similar words[45] It thus appears that from an early time there have been two distinct views regarding the nature of Virodhana, one taking it in the sense represented by Sāgara, Abhinavagupta, Bhoja and Viśvanātha and the other supporting the explanation offered by Dhanañjaya, Śāradātanaya etc

11 Ādāna Sāgara quotes the definition of Ādāna from the *Nātya-śāstra*[46] According to this definition Ādāna signifies a situation that shows the nearness of the object indicated by the Bīja It shows that the final fruition of the Bīja is drawing near Sāgara illustrates this *anga* from the Act IV of the Ratnāvalī by citing the speech of Vāsa vadattā who on seeing the conflagration request the king to save Sāgarikā kept bound, and the king readily accepts[47] The *Nātya-darpana* also defines Ādāna as , *phala-sāmīpyam*[48] Another school of thought represented by the *Dasa rūpaka, Bhāva prakāsana, Rasārnava-sudhākara* etc , define Ādāna as a recapitulation of the action[49]

12 Sādana The term Sādana as an *anga* of the fourth Sandhi is found only in the *Nātaka-laksana-ratna-kośa* The *Nātya-sāstra* followed by the *Nātya-darpana,* and the *Sāhitya-darpana* names the *anga* as Chādana while the *Dasa rūpaka, Bhāva-prakāsana, Rasārnava-sudhākara,* read Chalana Sāgara describes this *anga* as an insulting speech, *apamānakrtam vākyam,* while the *Nātya-sāstra* enjoins that insulting speech is to serve a purpose (*kāryārtham*)[50] The illustration, cited by Sāgara is from the Act VI of the *Venīsamhāra* where Bhīma after his final triumph returns and from behind the screen asks for the whereabouts of Draupadī and refers to the insults she had to suffer in the past[51] Here the speech of Bhīma cannot be taken to be an insulting one though it refers to the past humiliations of Draupadī Abhinavagupta makes the point clear and justifies the name Chādana as it covers the insult[52] Sāgara's illustration may also be taken in this sense The *Nātya darpana* follows *Abhinava-bhāratī* and defines Chādana as *manyumārjana*[53]

The *Dasa-rūpaka* and the *Bhāva-prakāśana* understand Chalana simply as insult and the view is recorded in the *Nātya-darpana*[54] Similarly the *Rasārnava-sudhākara* defines Chalana as *avamānādikaranam kāryāntam*[55] Viśvanātha, following the *Nātya-śāstra* defines Chālana as the suffering

of an insult or the like for the sake of a purpose[56] The *Kāvyamālā* edition of the *Nātya śāstra* records a manuscript reading according to which Chalana is *sammoha* due to an insult or a similar discomfiture[57] It is interesting to note that the *Nātya-darpana* records both the views as opinions of some[58] That there were divergent views regarding the implication of this Sandhyanga is evident from the above

13 Prarocanā Sāgara defines Prarocanā as a situation that shows the *samhatārtha*,[59] but what is exactly meant by *samhatārtha* is not clear For illustration Sāgara refers to a verse in the Act VI of the *Jānaki-rāghava*[60] where Laksmaṇa appears to console Rāma and says that more formidable and young enemies like Kumbhakarna, Indrajit and Kumbha have already been killed and it is the old Rāvana who remains This verse foresees the final victory of Rāma, i e, the consistency of the final accomplishment is shown here *Samhatārtha* in the definition may thus be taken to mean consistent or coherent purpose to be served Prarocanā may thus be taken to signify a situation that fore-shows the final end of the play The *Nātya-śāstra* defines Prarocanā as *samhārārtha pradarśini* which has been explained by Abhinavagupta as, *nirvāhyamānasyārthasya darśikā*[61] Thus according to Abhinavagupta also, Prarocanā means a situation that shows the desired end which is going to be accomplished The final accomplishment, however, is represented in the last Sandhi Bhoja and Viśvanātha also give the above definition of the *Nātya śāstra*[62] The *Nātya darpana* defines Prarocanā as *bhāvasiddhih* but follows *Abhinava-bhāratī* in its commentary[63] The definition of the *Daśa-rūpaka* which seems to be followed by the *Bhāva-prakāsana* and the *Rasārnava-sudhākara*[64] do not differ in sense from that of the *Nātya-śāstra* as interpreted by Abhinavagupta

Besides the thirteen *anga* discussed above, the GOS edition of the *Nāṭya śāstra* gives names and definitions of three other *angas* of the Vimarśa-sandhi which are not commented upon by Abhinavagupta They are,—Vyāhāra, Yukti and Vicalana which are defined respectively as, *pra-*

tyaksa-vacanam, *saviccchedam vacah* and *avamānārtha-samyuta* [65] On the other hand Dhanañjaya omits Kheda and Pratisedha of the *Nāṭya-śāstra* and admits two new *angas*, Vidrava and Vicalana defined as, *vadha bandhādi* and *vikatthanā* respectively [66] Śāradātanaya, Śingabhūpāla and Rūpagosvāmin follow the *Dasa-rūpaka* in this respect [67] All these simply show that the confusion regarding the number and definition of the Sandhyangas is very old Abhinavagupta himself informs us that some authorities omit any of the above thirteen *angas*,[68] and maintain that the fourth Sandhi consists of only twelve *angas* [69] The *Nātya darpana* also records this view

Dhanika maintains that among the thirteen *angas* of the Vimarśa-sandhi, Apavāda, Śakti, Vyavasāya, Prarocanā and Ādāna are important [70] The *Nātya-darpana* omits Apavāda from this list [71]

ANGAS OF THE NIRVAHANA-SANDHI

Artha Artha as a name of an *anga* of the last Sandhi occurs only in the *Nātaka laksana-ratna-kosa* where it is defined as an allusion to the main theme [1] In this sense it is not different from the Sandhi of all other authorities including Bharata Sandhi has been defined in the *Nātya-sāstra* as the coming up of the Bīja sown in this Mukha-sandhi [2] *Pradhānārtha* of Sāgara may be taken to mean the Bīja of Bharata's definition The definitions offered by other authorities do not differ in sense from that of the *Nātya-sāstra* [3] The illustration cited by Sāgara is said to be taken from the *Mārīca-vañcitaka* [4] Here Lakṣmaṇa requests Rāma to enter Lankā and accept the hospitality of the citizens The killing of Rāvana and the recovery of Sītā appear to constitute the *pradhānārtha* of the play which has been indirectly hinted at in the portion, cited as illustration

2 Grathana Grathana according to the *Nātya-sāstra*, as followed by Sāgara, Viśvanātha and Bhoja, is a reference

Gunacandra, however, restrict this censuring to one's own self only [15] For illustration Sāgara refers to the situation in the *Veṇī-saṃhāra* (Act IV) where Bhīma censures Duryodhana and Duhśāsana, and begs Yudhisthira for leave to tie up the braid of Draupadī with his hands, tinged with the blood of the chief enemy [16] Bhoja also refers to the same situation for illustration [17] Dhanañjaya understands this *anga* as mutual conversation simply[18] and the view has been referred to in the *Nātya-darpana* as the opinion of some [19] The *Bhāva-prakāsana* accepts both the above views [20]

5 Dyuti (Kṛti) Dyuti according to Sāgara is the removal of the torment produced by jealousy or that of the jealous and torment [21] Bhoja defines this *anga* as the removal of jealousy and anger and a manuscript of the *Nātya-śāstra* supports this definition [22] The sense of the illustration, a single sentence, cited by Sāgara from the *Kāmadattāpūrti*[23] is not clear Sāgara's view on this *anga*, however, has been referred to in the *Natya-darpana*, as the opinion of some [24] The *Nātya-śāstra* as interpreted by Abhinava, defines Dyuti as the appeasement of anger etc [25] Excepting the *Natya-sāstra*, *Nāṭaka-lakṣana-ratna-kosa* and *Śṛngāra prakāsa*, all other works read the name of the *anga* as Kṛti A manuscript of the *Nātya śāstra* also uses the term Kṛti instead of Dyuti [26] The *Dasa-rūpaka* defines Kṛti as *labdhārthasamanam*,[27] i e, peace due to the attainment Kṛti may also imply the confirmation of the thing attained, as it appears from the Avaloka [28] The Bhāva-prakāśana also gives these two implications of Kṛti [29] The *Sāhitya-darpana* quotes the definition of Kṛti from the *Dasa-rūpaka* and illustration from the Avaloka verbatim [30] The *Nātya-darpana* gives a quite new definition of the *anga* as *kṛtiḥ kṣemam*, i e, the maintenance of the result attained [31] This definition does not differ in sense from that of the *Daśa-rūpaka* as interpreted by Dhanika The *Nāṭya-darpana* further informs us that some substitute Dyuti for Kṛti and define it as, *prāptasya prātikulyaśamanam* [32]

6. Prasāda According to the *Nāṭya-śāstra*, as followed by Abhinavagupta, Sāgara and Bhoja, Prasāda consists in

a propitiatory speech or situation [33] Both Abhinavagupta and Sāgara cite the same speech of Vāsavadattā for illustration from the *Ratnāvali* (Act IV) where she propitiates Sāgarikā and dresses her with ornaments [34] Abhinavagupta informs that some read this *anga* just after Dyuti,[35] as is actually done in the *Nātaka-laksana* The *Nātya darpana* names an *anga* Upāsti and defines it as *sevā* which is *paraprasattiheturvyāpārah*, but informs us that some recognise Prasāda instead of Upāsti [36] Thus, some sort of propitiation is the main element of Prasāda and this is the opinion of all other theorists [37]

7 Ānanda All the theorists agree with Bharata in defining Ānanda as the attainment of the desired object [38] Abhinavagupta very aptly remarks that the name is Ānanda as it gives joy [39] Abhinavagupta and Sāgara cite the same illustration from the *Ratnāvali* (Act IV) where the king gladly accepts the offer of Vāsavadattā, i e, the hand of Sāgarikā [40]

8 Samaya Samaya has been taken in the *Nātya-śāstra*, *Śrngāra prakāśa*, *Dasa-rūpaka*, *Nātya darpana*, *Sāhitya-darpana* etc, as the disappearance of misery [41] But Sāgara defines it as the end of opposition, *virodha-śamanam*, and illustrates it by quoting from the Act IV of the *Ratnāvali* the speech of Vāsavadattā where she herself presents Sāgarikā to the king and requests to treat her affectionately [42] Thus by *virodha śamanam*, Sāgara also means a situation which depicts the disappearance of troubles for principal characters

9 Anuyoga The term Anuyoga denoting a Sandhyanga is used only in the *Nātaka-laksana-ratna kosa* where it is defined as the searching for the right object [43] For illustration Sāgara cites a speech from the *Samhārānka* (last Act) of the *Jānaki-rāghava*, where Rāma eagerly asks Vibhīṣaṇa whether it is a fact that Sītā is unburnt, as he himself fails to see clearly due to the overflow of tears of joy [44] That Sītā is safe and that the reunion which is the final end (*kārya*) of the drama is approching, may be taken as the *yukta kārya* here and Rāma is seeking that From the

above exposition it appears that Anuyoga of Sāgara is the Nirodha of the *Nātya-śāstra* and *Nātya darpana*, while it is termed as Virodha in the *Bhāva-prakāśana* and Vibodha in the *Dasa rūpaka* and *Sāhitya-darpana* The *Nātya-sāstra*, as interpreted by Abhinavagupta, defines Nirodha as the search for the final object of desire through reason [45] The same has been said about Nirodha in the *Nātya darpana* in different words [46] The *Daśa-rūpaka* omits *yuktyā* from the definition of the *Nātya-sāstra* and says Vivodha is, *kāryamārganam*, this definition seems to be followed by other theorists [47]

10 Upagūhana (*Nātya-darpana* Parigūhana, *Rasārnava-sudhākara* Upagūdha) All the theorists follow Bharata in defining Upagūhana as the occurrence of something marvellous or wonderful [48] This is considered to be an important haracteristic of the concluding portion of a drama and the point has already been elaborately discussed in connection with the Nirvahana-sandhi Sāgara illustrates this *anga*[49] by referring to the concluding portion of the *Veni samhāra* where Kṛsna describes how a marvellous situation is going to be created as all sages, generals, princes of different dynesties and even Vyāsa, Vālmīki and Paraśurāma themselves are coming to celebrate the corronation of Yudhiṣṭhira

11 Bhāṣana · According to Sāgara, Bhāsana is a statement of conciliation etc [50] The *Nātya-śāstra* also means the same when it says that Bhāsana is the statement accompanied by conciliation or gifts or the like [51] Other theorists also understand this *anga* as acquisition of honour, or conciliatory statement or praise [52] Both Abhinavagupta and Sāgara, for illustration refer to the same situation from the *Ratnāvali* (Act IV) where Vasubhūti praises Vāsavadattā, as she herself gives Sāgarikā to the king [53] Abhinavagupta rightly points out that Samgraha of the Garbha-sandhi also bears the same characteristics as Bhāṣana and maintains that as the latter is compulsory in the Nirvahana sandhi, it is enumerated here [54] The *Nātya-darpana* also maintains that the use of this *anga* is compulsory in the last Sandhi [55]

12 Pūrvavākya The definition of the Pūrvavākya, as given in the *Nāṭya-śāstra* and commented upon by Abhinava gupta, signifies that this *anga* consists in the disclosure of the main purpose, proposed (evidently in the Mukha-sandhi) to be served [56] Sāgara also seems to mean the same when he says that Pūrva vākya is the disclosure of the Bīja [57] As an illustration Sāgara cites the speech of Bhīma from the *Veṇī-samhāra* (Act VI) where he says to the maid "Where is Bhānumati ? Now let her insult the wife of the Pāndavas [58] The reference is directly to the insult of Draupadī by Bhānumatī, reported to Bhīma by the maid in the Mukha-sandhi This gives rise to a confusion as to the suitability of the illustration as the above does not contain any reference to the Bīja [59] But the speech of Bhīma really refers in a covert way to the total annihilation of the Kauravas and the victory of the Pāndavas which is the Phala of the drama Moreover the prose portion quoted by Sāgara is a part of the whole speech of Bhīma and is immediately preceded by a verse (*krstā yenāsi etc*) where the killing of both Duryodhana and Duhśāsana has been referred to

The *Dasa-rūpaka* defines the *anga* as the sight of the Kārya and in this respect is followed by the *Nāṭya-darpana* and the *Bhāva-prakāsana* [60] The *Sāhitya-darpana* follows the definition of the *Nāṭya-śāstra* [61] The *Nāṭya-darpana* further informs that some authorities understand Pūrvavākya as a statement similar to that made in the Mukha-sandhi, etc [62]

13 Kāvya samhāra Sāgara defines Kāvya-saṃhāra in the words of the *Nāṭya sāstra* as the granting of the boon and obtaining of the desired end [63] The definition of other authorities also do not differ in sense from that of the *Nāṭya-sāstra* [64] For illustration Sāgara refers to the verse *Krodhāndhaih sakalam* etc, from the concluding portion of the *Veṇī samhāra* where Yudhisthira says that he has already obtained all the desired ends in reply to Vāsudeva's question, "What more do you wish" [65] It is a convention that towards the conclusion of a Sanskrit play some senior or noble character or the main helper of the hero, as the case may be, asks the hero a question like, *kim*

te bhuyah priyam upakaromi The hero in reply expresses his full satisfaction and in many cases gives a list of attainments This portion of the play is designated as Kāvya-saṃhāra and marks the termination of the dramatic business of a play and also is invariably followed by the Praśasti

14 Praśasti Sāgara following the *Nātya sāstra* says that Praśasti is the end of the play and consists of a prayer for the welfare of the king, the Brāhmaṇas and cows etc [66] For illustration, the concluding verse from the Rāghavābhyudaya is quoted [67] This is the conventional ending of a Sanskrit play and as a Sandhyanga, Praśasti should be used compulsorily The *Nātya-darpana* enjoins that Kāvya-saṃhāra and Praśasti are compulsory *angas* and the latter also forms a part of the play [68] Praśasti is always written in verse

The above fourteen *angas* of the last Sandhi are generally held to be equally important [69] The *Nāṭya-darpana* rightly restricts the use of Sandhi, Niroda, Grathana, Pūrvabhāva, Kāvyasaṃhāra and Praśasti in the Nirvahana-sandhi only [70]

The Kāvya-samhāra is generally found to be concluded with such speech of the hero as *atah param api priyam asti*, and then in many cases a list of his achievements also is found to be put in his mouth In many printed texts of Sanskrit plays the term Bharata vākya is found to be prefixed to be benedictory verse (Praśasti) just after the *anga* Kāvya-samhāra In some cases the term is found to be appended to the introductory speech itself of the Praśasti as *tathāpidam astu bharata-vākyam* [71] The term in such cases is included in the speech [72] This particular term has given rise to a confusion Now-a-days the Praśasti verse itself is known to be the Bharata-vākya The most interesting point is this that the term Bharata-vākyam is not found in any of the renowned works on dramaturgy lika the *Nāṭya-śāstra* with *Abhinava bhāratī*, *Nātaka laksana ratna kaśa*, *Daśa rūpaka*, *Bhāva prakāśana*, *Rasāranava-sudhākara*, *Sāhitya darpana* etc Rāghava-bhaṭṭa seems to observe that the Praśasti is meant for the recitation by a member of the dramatic troupe [73]

(Bharata ie Nata) and as such, it is called Bharata-vākya The Praśasti, the last and obligatory Sandyanga cannot be taken to be recited by any character of the play concerned Technically the play ends with the Kāvya-saṃhāra after which none of the participants in acting can be regarded as a character of the play, and the Praśasti is recited by a Naṭa or Naṭas (Bharata) on behalf of the troupe Śivarāma in his commentary on the *Nāgānanda* says that the Praśasti itself is Bharata-vākya and the Naṭa is to recite this as there is no scope for any character to do the same after the play is over Dr K K Datta Shastri thus rightly suggests that the Bharata-vākya prefixed to the Praśasti-verse is simply a stage-direction It is neither an *anga* of the last Sandhi nor can it be appended to the last speech as done by some editors

NUMBER, NAME AND DEFINITIONS OF THE SANDHYANGAS

There has been a long standing confusion regarding the number, name and definitions of the Sandhyangas Like all other theorists Sāgara maintains that the number of the Sandhyangas is sixtyfour,[1] but following the *Nātya-śāstra* he himself has described sixtyfive Sandhyangas Abhinava-gupta, the great commentator of the *Nāṭya-śāstra*, also does the same[2] The *Nātya-śāstra*, as it has come down to us, cannot help much in the matter It distinctly says that the number of the Sandhyangas is sixtyfour,[3] but enumerates and defines sixtyfive of them It has also been shown above that three extra *angas* of the Vimarsa-sandhi have been recognised and defined in the GOS text of the *Nāṭya śāstra* but Abhinavagupta omits them[4]

There is no controversy regarding the number of *angas* of the first, second[5] and the last Sandhis Abhinavagupta seems to be in favour of accepting twelve *angas* of the fourth Sandhi,[6] though the view in another place has been referred to as maintained by some in the *Abhinava-bhārati* itself[7] The *Nāṭya-darpana* records a view that admits twelve *angas*

of each of the third and fourth Sandhi [8] Broadly speaking there are two views regarding the number of the *angas* of the third Sandhi The *Daśa-rūpaka,* followed by the *Bhāva-prakāśana, Rasārnava-sudhākara* and the *Nātaka candrikā* assigns twelve *angas* to this Sandhi, while in the *Nātya-śāstra,* as interpreted by Abhinavagupta and Sāgara, the number is thirteen The *Nātya-darpana* and the *Sāhitya-darpana* follow this view. Besides the *Abhinava bhārati, Nātaka laksana-ratna-kośa* and *Śrngāra-prakāsa,* the *Nātya-darpana* and *Sāhitya-darpana* may be said to be close followers of the *Nātya-śāstra* so far as the Sandhyangas are ooncerned The first group of works omits Prārthanā from the list [9] Similar controversy regard ing the acceptance of the Ākṣepa (Utkṣiptam) as an *anga* has also been noted before

Abhinavagupta fails to assert which one of the sixty five Sandhyangas, explained by himself, is to be dropped so that the total number becomes sixty four He records a view that omits Praśasti, as it is not included in the subject matter of the play [10] Viśvanātha also informs us that some omit Prārthanā of the third Sandhi, to make the total number sixty four and some omit Praśasti for the same purpose [11]

All the theorists of Indian dramaturgy and the commentators of plays are of opinion that the total number of Sandhyangas is sixty four The view had its origin in the dim past and can be taken as one of Bharata, no matter whether the term Bharata signifies a sage or the *nata sampradāya* of the day, as taken by many [12] The present *Nātya śāstra* is the product of a long tradition and when it came to be codified, it acquired a religious sanctity But even after its codification the dramatic literature went on developing and new situations and moods came to be depicted in those works, all of which certainly could not be explained by the earliest terminology and definitions of the Sandhyangas So, new terminology and definitions of the Sandhyangas evolved, but always there was a persistent endeavour to keep the total number sixty four

In the expositions of the respective Sandhyangas it has

been shown that there are divergent views regarding their names and definitions Moreover, some of the names of the *angas* of the Pratimukha-sandhi (Vilāsa, Vidhūta, Narma, Narmadyuti) show that they were evolved, mainly for the analysis of love-plays But the attempt of the later theorists and critics to make them suit in dramas with other sentiments depicted in the second Sandhi, resulted into twists of definitions of the *Nātya-śāstra* So far as the Sandhyangas are concerned, the text of the *Nātya-śāstra* as followed by Sāgara is essentially similar to that followed by Abhinavagupta It has been shown in respective places that where the readings of the *Nātaka lakṣana ratna kosa* do not agree with that accepted by Abhinavagupta, Sāgara finds support from manuscript readings recorded in the GOS text or from the views referred to by Abhinavagupta[13] That long before Sāgara, Abhinavagupta, Dhanañjaya and Rāmacandra-Guṇacandra, different versions of the Sandhyanga-portion of the *Nātya śāstra* evolved is evident from the divergent views held and referred to in their works, (as noted above in respective connections) and also from the varient readings of the manuscripts of the *Nātya-śāstra* itself Sāgara followed the text of the *Nātya-śāstra* that was available to him and evidently in that text there were names and definitions of sixty five Sandhyangas in spite of the well-established view that their number is sixty four

APPLICATION OF THE SANDHYANGAS

Sāgara himself says nothing explicitly regarding the problems whether the Sandhyangas are to be used in the plays in the same order as they are enumerated and whether one *anga* of a particular Sandhi can be used in another Sandhi also Sa far as the first problem is concerned, Sāgara seems to maintain that the Sandhyangas need not necessarily be used in a play according to the order of their enumeration This can be shown from the passages he cites for illustration from the Act I only of the *Veni-samhāra* [1]

Abhinavagupta clearly states that no order is required to be maintained in the use of the *angas* of a particular Sandhi and refutes the theory of Udbhata and others who hold that the *angas* of a Particular Sandhi should be used in due order and in that Sandhi only [2] According to Abhinavagupta an *anga* of a particular Sandhi can be used in another Sandhi also [3] He further states that if the Sandhyangas occur one after another in due order, then Sandhyantaras and Lāsyāngas etc , cannot be used at all [4] From this remark it is event that according to Abhinavagupta Sandhyangas are neither the subdivisions of Sandhis nor the Sandhis are mere combinations of Sandhyangas arranged in an order, there are other elements to be used along with the *angas* in a Sandhi

Śāradātanaya and Śingabhūpāla maintain that no order is to be maintained in using the Sandhyangas in a play [5] The *Nātya-darpana* also maintains the same opinion and enumerates the Sandhyangas in a different order than the *Natya śastra* The *Daśa rūpaka* like the *Nātaka-laksana ratna kośa* keeps mum, but Dhanika seems to support the view of Abhinavagupta as is evident from the illustrations he cites [6]

Among the commentators it is Rāghava-bhatta who specifically states that the Sandhyangas may be used in a play by altering the order in which they are enumerated and all the Sandhyangas need not be used in a play [7] Kātayavema also gives no stress on their order, as is evident from his commentary on the *Mālavikāgnimitra* [8] Thus the view of Udbhaṭa, as referred to by Abhinavagupta, finds no support either from the theorists or from the commentators like Rāghava-bhaṭṭa and Kātayavema

The view of Abhinavagupta and Rāmachandra regarding the problem whether an *anga* assigned to a particular Sandhi can be used in another Sandhi or not, has been discussed above Abhinavagupta, however, maintains that some of the *angas* of some Sandhis necessarily and naturally belong to those Sandhis only [9]

The text of the *Nātaka-lakṣana ratna-kośa* on this point is not clear It states *sammiśrānyapi dvi-tri-samkhyā-yuktāni anantarasamdhitesu bhavantyetāni rasa-bhāvāpekṣayā* [10] It is

difficult to find out from this *sūtra*-like cryptic statement what Sāgara exactly means In support of this statement Sāgara, however, quotes two easily intelligible verses, attributed to Ācarya, i e, Bharata The verses actually occur in the *Nātya-śāstra* [11] The first one of these two verses means that poets considering Rasa and Bhāva should use the *angas* in a drama according to the Sandhis The second verse according to Abhinavagupta means that one *anga* assinged to a particular Sandhi may be used in another Sandhi and that an *anga* belonging to a particular Sandhi may be used there twice or thrice,[12] and also that a single *anga* may serve the purpose of the two or three *angas* [13] In the light of this explanation of the two verses of the *Nātya-śāstra*, quoted in support of the above statement of Sāgara, the statement itself may be taken to mean that according to the exigencies of Rasa and Bhāva (*rasabhāvāpekṣayā*) *angas* of a particular Sandhi may be used in other Sandhis (*sammiśrān-yapi, anantara-sandhiteṣu*) and that a single *anga* may be used twice or thrice, or a single *anga* may serve the purpose of two or three *angas* (*dvitri-samkhyā-yuktam*) In actual practice also some of the *angas* are seen to be used more than once in a drama The *Nātya-darpana* points out that Sampheṭa and Vidrava in the *Veni-samhāra* and Vilāsa in the *Ratnāvali* have been used more than once [14]

Sāgara enjoins that these sixty four Sandhyangas should be used by poets in Nāṭakas [15] This may be taken to be a general rule based on *yatha sandhi* etc, of the *Nātya-śāstra*, quoted in the *Nātaka-lakṣana ratna-kośa* [16] From this it cannot be concluded that according to Sāgara each and every Nātaka should contain all the *angas*, as no attempt has been made in the *Nataka-lākṣana-ratna kośa* to locate all the *angas* in a single Nāṭaka Abhinavagupta also maintains that all the *angas* may be used in a drama but not as a rule [17] This is also the opinion of Sāradātanaya. Among the theorists only Vidyānātha and Śiṅgabhūpāla illustrate all the sixty four Sandhyangas, each from a single work Vidyānātha, truly speaking, to illustrate the rules of dramaturgy, writes a novel Nātaka in five Acts

co-related to five Sandhis depicting the career of his patron Pratāparudra, upto his corronation The drama itself is practically a part of the work *Pratāparudrayaśobhūsana* Śingabhūpāla, however, illustrates sixty four Sandhyangas from the Bālarāmāyaṇa and proudly declares his achievements [19]

Among the commentators Dhundirāja is the single person in his class to point out all the Sandhyangas from a single drama, the *Mudrārāksasa* The very nature of the Sandhyangas shows that all of them cannot be used in a single drama of normal type The *angas* like Narma and Narmadyuti, intimately related to the Śṛngāra-rasa according to the *Nātya-śāstra,* cannot be comprehended to occur in a play like the *Mudrā rākṣasa* Logically speaking, no hard and fast rule can be formulated regarding the use of the Sandhyangas, and this is the standpoint of the *Natya-śāstra* itself To sum up, according to Indian dramaturgy all the *angas* of each Sandhi need not be used, neither they are to be used in a particular order nor all of them are to be confined to the particular Sandhi to which they are assigned

III

NECESSITY AND NATURE OF THE SANDHYANGAS

Sandhyangas are generally regarded as subdivisions of Sandhis and the subdivisions of each Sandhi are understood to have formed the Sandhi concerned [1] But in the foregoing discussion[2] it has been shown that Sandhis are meant for a structural analysis of the plot and the Sandhyangas only do not form a Sandhi [3] If the *angas* of a particular Sandhi are regarded as its subdivisions, they cannot be logically expected to occur in another Sandhi which they actually do and this is accepted both in theory and practice, as shown above So, strictly speaking Sandhyangas cannot be treated as the subdivisions of Sandhis Dr Raghavan rightly remarks that the Sandhyangas indicate so many points in the unfoldment of a story or action [4] In the *Nāṭya-śāstra* they are really treated as but different

moods and situations which help the expansion of the plot and leads the entire action to its logical conclusion

The *Nāṭya-śāstra* maintains that the Sandhyangas serve sixfold purposes, other authorities also generally accept this view[5] Following the commentary of Abhinavagupta[6] it may be stated that the Sandhyangas help the gradual expansion of the plot to evoke the desired Rasa and rouse the interests of the audience Through Sandhyangas, the poet can conceal what ought to be done so, and a known story can be so modelled as to create suspense and wonder by giving it a new form The *angas* also contribute to the expansion of that which is more essential for the delineation of the Rasa No conscious attempt should be there on the part of the poet to use them, that may spoil the very purpose of the Sandhyangas Like the Alankāras their use should be *prayatnāntarānapekṣa* All these have been very aptly and precisely stated in the *Nāṭya darpana*[7] According to the *Nāṭya-śāstra*, as followed by the *Nāṭaka-lakṣana-ratna kośa* the Sandhyangas should be used considering the exigencies of the Rasa and Bhāva[8] The *Dhvanyāloka*[9] enjoins that the Sandhis and Sandhyangas are to be used in a way so that they can contribute to the desired Rasa and not only to observe faithfully the precepts of the *Śāstra* Abhinavagupta bitterly criticises the introduction of a love scene (vilāsa) between Duryodhana and Bhānumatī in the *Venī samhāra*, as it is out of place there[10] In the light of the above discussion, Sandhyangas cannot be considered as "having no real value" and their definition and classification also are not without any "substantial interest"[11]

That the theory of Sandhis and Sandhyangas was over-developed, is a fact This becomes apparent when the entire scheme is taken into account with all the divergent views on their number, name and definition There were also schools of thought which did not follow Bharata closely At least one such school has been referred to in the *Bhāva-prakāśana*,[12] where Subandhu has been credited with a novel theory of Sandhis The name of Drauhiṇi,

is also associated with this theory [13] It groups the Nāṭakas into five types of Pūrṇa, Praśānta, Bhāsvara, Lalita and Samagra Their mutual difference lies in the nature and number of the Sandhis contained by each class No trace of this theory is found in the *Nātya sāstra* and the Sandhis of Subandhu, as represented in the *Bhāva-prakāsana* have got no similarity with those of the *Nātya-sāstra* This is altogether a separate theory and the *Rasārnava-sudhākara* summarily dispenses with it as unsatisfactory and unrecognised by Bharata [14]

Mātṛgupta's view on Sandhis and the theory of Anusandhis of Lollata have already been discussed Then there is the Daśā-theory which is referred to and refuted by Abhinavagupta [15] This theory mainly divides each Avasthā into three Sthānas, *upakrama*, *upasamhāra* and *madhya* each of these Sthānas has been divided into five Daśās (stages) Ārambha, Yatna etc Thus there are fifteen Daśās in every Avasthā and altogether seventy-five Daśās in a drama The theory is undoubtedly of post-Bharata origin and rejected by Abhinavagupta

From the above, it is evident that structural analysis of plays attracted the attention of many a scholar in an early age in India As a result there arose different theories and views There was also a tendency to remodel and simplify the views of Bharata as was actually done by Subandhu and Mātṛgupta The Daśā theory, the Sandhyantaras[16] and the Anusandhis of Lollata undoubtedly point out a drift towards over elaboration There were also some authorities who tried to stick to the principles laid down by Bharata and Sāgara belongs to this group, but he pays due respect to other *pūrvācārya s*, specially to Mātṛgupta

Another interesting tendency of grouping can be men tioned in this connection Abhinavagupta refers to a view that makes no difference between the Laksanas and Sandhyangas [17] Dandin goes a step further and considers the Sandhyangas, Vṛttyangas and Lakṣaṇas as Alankāras [18] Dr Raghavan rightly remarks, "Alankāra in Dandin is a wide

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berth which can conveniently accommodate these and many more" [19] From the standpoint of dramaturgy it may be said that the Sandhyangas as different moods and situations contributing to the progress and forming parts of the dramatic action cannot be brought under Alankāras, the poetical embellishments

CHAPTER VI

SANDHYANTARAS

Sāgara omits the theories of Anusandhi and Daśā, both of which are referred to and rejected by Abhinavagupta, but treats the Sandhyantaras in details The GOS edition of the *Nātya-śāstra*, gives the names of twenty-one Sandhyantaras and the editor notes that some of the manuscripts enumerate them in the earlier part of the chapter [1] The KSS edition enumerates them in the earlier part of the chapter (XXI 49-51) Abhinavagupta gives only a short exposition on the nature and utility of the Sandhyantaras but neither the *Nāṭya śāstra* nor Abhinavagupta makes any attempt to define and illustrate them Dhanañjaya and Viśvanātha clearly avoid the topic Bhoja does not define the Sandhyantaras but illustrates each of them [2] The *Nāṭya-darpana* at the end of the first Viveka refers to these, as according to the view of some and enumerates them [3] The *Bhāva prakāśana* also simply gives a list of twenty-one Sandhyantaras [4] Chronologically speaking then, so far as the available texts are concerned, it is the *Nātaka-laksana-ratna-kosa* first that defines and illustrates each of them The *Rasārnava-sudhākara* with its close follower the *Nātaka-condrikā* also, gives a detailed account of the Sandhyantaras with definitions and illustrations [5] *Sangīta-dāmodara* also gives the names of the Sandhyantaras and there they are called the Pradeśas of the Sandhis, as in the *Nātaka-lakṣana-ratna-kośa* [6]

Sāgara maintains that these twenty one Pradeśas (situations, points) of the Sandhis occur in a play to serve some purpose and for the proper delineation of the plot, as many of them as are required may be used within the Sandhis [7] Thus, there is no hard and fast rule regarding the use of the Sandhyantaras Śingabhūpāla also opines that unlike the Sandhyangas any one of these twenty-one

can be used anywhere within the Sandhis whenever necessary and without any restriction [8]

Sāgara says nothing definite regarding the utility of the Sandhyantaras The *Nātya-śāstra* seems to indicate that the necessity of these twenty-one lies in the role of their connecting the *angas* of the Sandhis [9] The *Rasārnava-sudhākara* also maintains that they are to prevent the looseness in the use of the Sandhyangas and the *Nātaka candrikā* repeats the same [10]

Abhinavagupta himself gives little importance to the Sandhyantaras He refers to two views regarding the purpose served by them in a drama He informs us that according to some the Sandhyantaras fill up the gaps between the Sandhyangas and thus they are primarily related to the *angas* [11] Others, as stated by Abhinavagupta, maintain that they are but varieties of the Sandhyangas like Upaksepa etc, each of which may be of different varieties [12] A single *anga* Upakṣepa has been shown as of different variety in different drama It is *krodhātmā* in the *Veni-samhāra*, *bhayātmā* in the *Rāmābhyudaya*, *svapnarūpa* in the *Pratimāniruddha* and *hetvavadhāranātmā* in the *Udāttarāghava* [13] Thus the Sandhyantaras have, according to this view, got no separate entity besides the Sandhyangas, they are but to indicate the special marks of the latter group of sixty-four Abhinavagupta himself understands them as nothing more than the Vibhāva, Anubhāva and Vyabhicāribhāva, they are the causes of brightness (*ujjvalatvahetu*) of the Prayoga (dramatic performance) [14] Abhinavagupta further says that the Sandhyantaras occur in all types of plays and as they can be easily discerned they need not be illustrated [15] Thus, Abhinavagupta neither rejects the Sandhyantaras altogether, nor attaches much importance to them The *Daśa-rūpaka* maintains that they may be covered by the Alankāras or Vyabhicāri-bhāvas[16] and as such, require no separate treatment Following the *Abhinava bhārati*, the *Nātya-darpana* also maintains that the Sandhyantaras require no elaborate treatment, as some of them (Sāma etc) are identical with the Sandhyangas, some (Mati etc) are Vyabhicāri-bhāvas,

some (Dūta, Lekha etc) are but the very incidents of the plot of the play, while others are but the varieties of Upaksepa etc [17] Thus, excepting Sāgara, Bhoja and Śinga bhūpāla, none of the authorities takes any interest in the definitions and illustrations of the Sandhyantaras

There is a general agreement among the different lists of twenty one Sandhyantaras found in different works excepting minor variations Sāgara and Śubhankara read Dhī, Rujah and Upadhi instead of Hrī, Ojas and Lekha of the *Nātya-sāstra* The *Rasārnava-sudhākara* also reads Dhī The *Bhāvā-prakāśana* enumerates both Upadhi and Lekha and omits Dhī or Hrī It reads Hāsa instead of Sāhasa of others

Sāgara further states that into the Sandhis there may be introduced aerial voice uttered by a celestical person and the reading of letters and in support of his statement quotes an anonymous authority [18] Again after discussing the four Patākāsthānas, Śāgara states, *svapnodūtah nepathyākāsavacanam likhitānyanantara samdhisu kathyante* [19] Svapna and Dūta have been included by Sāgara in the list of the twenty-one Dr Raghavan points out[20] that this line of the *Nātaka-laksana-ratna kośa* seems to be a reference to the view of Mātṛgupta, as quoted by Rāghavabhatta in the *Arthadyotanikā* Rāghava-bhatta says *ukto mātrguptācāryaih svapno dūtasca lekhasca nepathyoktistathaiva hi/ākāsa vacanam ceti jñeyā hyantara-sandhyayah* [21] This gives us another important information that among the ancient authorities on the subject Mātṛgupta also accepts the Sandhyantaras Excepting Nepathyokti and Ākāśa-vacana, other names given in the above verse of Mātṛgupta, occur also in the list of the *Nātya-sāstra* It is interesting to note that the number of the Sandhyan-taras like that of the Sandhyangas, also went on increasing and Sāgara takes into account at least twenty four of them including Lekhyokti, Nepathya-vacana and Ākāśa-vacana from different sources The Upadhi found in the lists of the *Nātaka-laksana*, *Bhāva-prakāśana* and *Sangita dāmodara* is found neither in the *Nātya sāstra* nor in any other text The Dhī is found as a variant of the Hrī in one manuscript [22] The first

anonymous authority cited by Sāgara does not refer to Mātṛgupta whose view, however, has also been recorded in the *Nāṭaka-lakṣaṇa* Mātṛgupta accepts Nepathyokti and Ākāśa-vacana as two separate Sandhyantaras Thus Sāgara had before him another authority excepting Mātṛgupta who counted Ākāśa-vacana as a Sandhyantara

From the treatment of the Sandhyantaras by most of the authorities, as discussed before, it appears that the theory was not given much importance to in the face of the more elaborate scheme of the Sandhyangas Śingabhūpāla maintains that some Ācārya approves of their utility *ācāryā-ntara-sangatyā camatkāro vidhiyate* [23] The *Nāṭya-darpana* also expressly states that the Sandhyantaras are taken into account by some theorists only [24] These factors tend to support the assumption that the Sandhyantaras are post-Bharatan [25] But neither Abhinavagupta nor any other authority gives any such hint Abhinavagupta accepts them as Bharatan without any suspicion, as it appears from his commentary The above statements of the *Nāṭya-darpana* and *Rasārnava-sudhākara* may simply mean that some theorists do not approve of any utility of the Sandhyantaras while some attach importance to them. It is also a fact that all the topics of the *Nāṭya-śāstra* are not equally treated by each and every later authority

The *Nāṭya-sāstra* gives no definition of the Sandhyantaras and this also cannot be taken to be an indication of their post-Bharatan origin Perhaps no necessity was felt to define these common features of plays, as maintained by Abhinavagupta. Their definitions gradually took shape in the hands of later authorities

Sāgara himself in most cases gives only the synonyms of the names of Sandhyantaras while explaining[26] them and these are in no sense can be called as definitions The Dāna has only been illustrated[27] and a curious explanation has been given to Māyā as fraud planned by the demon Maya to deceive the gods, while for illustration a situation is referred to from the *Sugrīvānka*, where false Hanumat has been used against Sugrīva [28] Sāgara, however,

cannot be credited as the first authority to explain and illustrate the Sandhyantaras, as he himself refers to other's views in this matter He defines Rujā as physical pain caused bv blow etc, and then says that others include even the sight of an evil omen causing mental angnish In Rujā [29] The definitions of Sandhyantaras given in the *Rasārnava-sudhākara* on the other hand, are fuller and in most cases have got no apparent similarity with those found in the *Nātaka-laksana* Sāgara's treatment of these twenty-one thus seems to represent an early stage in the development of their definitions which took a definite form by the time of Śingabhūpāla, i e 14th century A D

It has been pointed out above that Rāghavabhatta quotes the view of Mātṛgupta to support that the Nepathya vacana is a Sandhyantara But at least in ten cases the said commentator, while pointing out other Sandhyantaras, quotes their definitions from the *Rasārnava-sudhākara* [30] The quotation concerned from the text of Mātṛgupta, as given above, only enumerates some Sandhyantaras but gives no definition As Nepathya-vacana and Ākāśa bhāsita have not been taken into account as Sandhyantaras in the *Rasārnava-sudhākara*, Rāghavabhatta gives no definition of them From this it may be supposed that Mātṛgupta himself also did not define the Sandhyantaras Probably their definitions began to take shape after Mātṛgupta and did not reach to a final stage even upto the time of Sāgara

At present, however, there is nothing to prove conclusively that the Sandhyantaras were not included in the original *Nātya-śāstra* and that some other seer formulated them If they were included in the *Nātya-śāstra* after Mātṛgupta we could have found the names of Ākāśa-vacana and Nepathyokti in the list given there It can thus be accepted unhasitatingly that the Sandhyantaras were there in the *Nātya-śāstra* at least before Mātṛgupta Mātṛgupta took up the Sandhyantaras from the *Nātya śāstra* and increased their number at least by two, Nepathya-vacana and Ākāśa vacana We, of course, know nothing definite about Mātṛgupta's opinion regarding the purpose served by the Sandhyantaras in a play

CHAPTER VII

PATĀKĀSTHĀNAKA

Patākāsthānaka is a dramatic artifice to foreshadow future events It signifies particular spots in the body of the theme of a play where an equivocal speech or situation suggests, indicates or brings on, or helps to bring on a coming event Sāgara describes the Patākāsthānaka as

yatrānyasmimścintyamāne tallingo'nyah prayujyate /
āgantukena bhāvena patākāsthānakam tu tat //[1]

The *Nātya-sāstra* (GOS) reads the first *pāda* of the verse as *yatrārthe cintite'nyasmin*, but the reading of the *Nāṭaka-laksana-ratna kośa* is found in a ms [2] By *āgantuka-bhāva* Sāgara understands Vyabhicāribhāva Thus, according to Sāgara, that is Patākāsthānaka, where something is being thought of but some other things having the same characteristics (*tallinga*) is indicated or introduced through a Vyabhicāri-bhāva For illustration, Sāgara refers to the *Dasarathānka* and says *daśaratho rāmasya rājye cintyamāne bharatasya rājyam tallinga-jātamiti visādenāgantukena vyabhicārinā bhāvena gṛhītah pathati ramo'pi gacchatu vanamityādi* [3] But this interpretation of Sāgara is quite novel and is not accepted by any other theorist There may be a change of Bhāva in the acting of a character on the stage due to the indication of some future event, but that indication is not given by any other Bhāva, *āgantuka-bhāva* here in this context simply means some accidental or extraneous matter which is not in hand Abhinavagupta says *sahakāri-kṛtam āgantukam ucyate* [4] We know that in a play every episode is *sahakāri* to the *pradhāna-vrtta* In the gradual development of a plot the playwright introduces at places new turns to the course of action and gives hint to the future event by bringing in something not expected at the present moment (*āgantuka-bhāva*) These spots are called Patākāsthānakas in Sanskrit dramaturgy

The *Nātaka lakṣana*, *Sṛngāra-prakāśa*, *Nāṭya-darpana* and the *Sāhitya-darpana* follow the *Nātya-śāstra* and maintain that there are four types of Patākāsthānakas But the *Daśa-rūpaka* accepts only two varieties of the Patākāsthānaka, inasmuch as, the similarity between the indicating matter and the matter indicated lies in respect of situation or attribute [5] Dhanika clarifies this and says that where the indication is given through the *alankāra* Anyokti, it is the first type (known as Tulyasaṃvidhānaka) and in the case of the second type (named Tulyaviśesanaka) the indication is offered by the *alankāra* Samāsokti [6] Śāradātanaya seems to have expanded this theory to make it corroborate to the view of the *Nātya-sāstra* Śingabhūpāla and Rūpagosvāmin also follow suit They maintain that the Tulyasamvidhānaka variety of the Patākā-sthānaka is of three kinds conforming respectively to the first three varieties of the *Nātya-sāstra* and that the Tulyaviśesana variety is a kind by itself and corresponds to the fourth Patākā-sthānaka of the *Nātya-sāstra* [7] But none of the theorists like Abhinavagupta, Sāgara, Bhoja and Rāmacandra-Guṇacandra refer to this view Neither the standpoint of the *Dasa-rūpaka* in this respect, nor its elaborated form as in the *Bhāva-prakā sana* etc, can be supported by the canons of the *Nātya-sāstra* The *Dasa-rūpaka* maintains clearly a different view from that of the *Nātya śāstra* regarding the Patākāsthānakas and Śāradātanaya with a synthetic outlook tries to correlate the two Śingabhūpāla seems to have followed the *Bhāva-prakāśana* in this respect

Sāgara, Bhoja, Śāradātanaya, Viśvanātha and Śingabhū pāla quote the difinitions of the four Patākāsthānakas verbatim from the *Nātya-śāstra* Rāmacandra-Gunacandra in their own way offer *sūtra* like definitions, but in the gloss follow the *Nātya śāstra* closely In the *Nāṭya darpana* the order of the Patākāsthānakas is found to be a bit changed The fourth variety of the *Nātya-śāstra* is the third one of the *Nātya darpana* and vice-versa [8] Dhanañ-jaya sticks to his own position and Dhanika illustrates two types of Patākāsthānakas

The first Patākāsthānaka according to the *Nātaka-lakṣana-ratna kośa,* consists in the immediate fulfilment of the desired end (*tatksanādeva samīhasyārthasya nispattih*)' through the attainment of the object longed for (*abhivāñchana siddhinispādanatah*) [9] The illustration is given from the *Nāgānanda* where Jīmūtavāhana wishes to sacrifice himself but Śankhacūda refuses to give him the *vadhyacihna,* the purpose of which is served by a pair of red cloth, sent by the mother of Mitrāvasu through the Kañcukin, who hands it over to the hero Abhinavagupta also offers the same illustration[10] along with another from the *Ratnāvalī*

The second Patākāsthānaka is a statement having double meanings (*ślistam vacanam*) and incorporating many purposes (*bahvartha-samādhānam*) forming the basis of the composition (*prastutasya kāvyayāśrayam*) [11] The verse *nirvāna-vaira dahanā* etc, recited by the Sūtradhāra in the Prastāvanā of the *Venī samhāra* has been chosen to be the illustration [12] The verse through Ślesa refers to the annihilation of the Kauravas and the victory of the Pāṇdavas, though apparently it expresses the welfare of both the parties This verse of the *Venī-samhāra* undoubtedly forms the basis of the play as it arouses the wrath of Bhīma and also contains the central theme in a nutshell

The third Patākāsthānaka, as Sāgara describes it, consists in the intimation of the object (*arthaprakāśam*) with courtesy and in a subtle way through exchanges of equivocal words [13] Sāgara illustrates this Patākātsthānaka by citing a verse, evidently not from any play, of an unknown poet The verse contains equivocal dialogues between a *khandità nāyikā* and the *nāyaka* [14] The more common illustration, however, is the dialogue of Cāṇakya and Siddhārthaka in *Mudrārākṣasa,* (Act I)

> *Cāṇakya -api nāma durātmā rākṣaso grhyeta ?*
> *Siddhārthaka -(Praviśya) aam ganhido*[15]

Rāghavabhaṭṭa quotes the same definition as in the *Nāṭya-śāstra* of the third Patākāsthānaka twice with a minor variation but ascribes it to Mātrgupta[16] It shows that

Mātṛgupta in his work on dramaturgy took some verses from the *Nātya-sāstra* verbatim

The fourth Patākāsthānaka, according to Sāgara consists in a well-knit and ambiguous arrangement of words giving reasons (*upapattimān*) and capable of linking the motive of the composition (*kāvya-yojana-kṣama*) [17] For illustration a verse, addressed to Sītā by Rāma, has been quoted from the *Jānakīrāghava* [18] The verse carries two meanings — (1) this Aśoka garden will charm thee with its blossoms, (2) perhaps Rāvana having the Puspaka chariot will carry thee off in the pleasure garden Thus it suggests the motive of the action, i e, the abduction of Sītā

The verse *uddāmotkalikām* etc, in the Act II of the *Ratnāvali* has been cited as an illustration of the fourth Patākāsthānaka in the *Sṛngāra-prakāsa*, *Bhāva prakāsana*, *Rasārnava-sudhākara* and *Sāhitya-darpana*[19] All these works appear to be influenced by the *Avaloka* where the said verse has been quoted as an illustration of the Tulyaviśesana variety of Patākāsthānaka,[20] which is taken to be the same as the fourth one of the *Nātya-śāstra*, as pointed out before But Abhinavagupta clearly states[21] that this verse cannot be taken as an illustration of the fourth Patākāsthānaka, on the other hand it is an example of Vyāhāra an *anga* of the Vīthī

Dr S N Shastri says that the subsidiary portion of the plot is of three kinds the Patākā, Prakarī and the Patākāsthānakas [22] This is the view of Śāradātanaya alone[23] and is not maintained by any other authority including the *Nātya sāstra* The Patākāsthānakas in no way can be considered as constituting a sub-division of the Prāsangika-vṛtta They are really decorations adding charm to the composition, as stated by Sāgara [24] The *Nātya-sāstra* itself states *catuṣpatākā paramam nātake kāryam isyate* [25] Abhinavagupta also maintains that they add beauty to the composition but refers to a view that takes them as *dūṣanas* [26] The *Nāṭya darpana* too emphasises this decorative aspect of the Patākāsthānakas and enjoins that there should not

be any play devoid of it It also maintains that all the Patākāsthānakas are equally essential [27]

Dr S N Shastri further maintains that Sāgara recommends the use of the four Patākāsthānakas "in succession in the first four junctures commencing with the Protasis in a drama "[28] It is a fact that Sāgara restricts their use in first four Sandhis only and clearly states that the last Sandhi should not have any Patākāsthānaka [29] At the con clusion of the discussion on the topic Sāgara states *asya prayogo mukhādi-sandhi catustaye kvāpi vidhātavyah* [30] Here the pronoun *asya* may refer to the Patākāsthānaka in general or only the fourth one In the first case the statement simply means that a Patākāsthānaka may be used anywhere in the first four Sandhis, if the second alterna tive is accepted, then it means that the fourth Patākāsthānaka may be used in the first four Sandhis In any case, the *Nātaka-laksana-ratna-kośa* does not appear to have recommended the use of the four Patākāsthānakas in succession. On the other hand, Sāgara seems to maintain that they may be used without any restriction in the first four Sandhis That there was a confusion regarding the use of the Patā kāsthānakas in a play, is evident from the statement of Abhinavagupta The great commentator refers to and rejects the view as untenable that restricts the use of these four in first four Sandhis in succession and takes the words *prathama*, *dvitiya* etc, before them as indicating their occurance in the Mukha Sandhi, Pratimukha-sandhi etc, respectviely [31] Viśvanātha also refers to the view as maintained by some, but he himself advocates the free and frequent use of the Patākāsthānakas in all the Sandhis without any restriction, as they are very much admirable,[32] evidently due to their power of enhancing the beauty of the composition

There is another view referred to in the Abhinavabhāratī that establishes a relation between the Patākā-nāyaka and the Patākāsthānaka This view upholds that in the first four Sandhis there should be as many as four Patākā-nāyakas and each should be indicated successively by the four

Patākāsthānakas Abhinavagupta rightly criticises this view as *asat*[33] Another theory, referred to and rejected by Abhinavagupta as *upahāsapātrikrtah paksah*, makes the number of the Patākāsthānakas as five[34] All these confusing views seem to have had their origin to the attempt of bringing the plot of a play into a mechanical framework of divisions The Sandhis are five in number, so also are the Avasthās, Arthaprakṛtis and Arthopakṣepakas This fact might have tempted some later theorist to raise the number of the Patākāsthānakas to five We have also seen that some authors endeavoured to correlate the Sandhis, Avasthās and Arthaprakṛtis A similar attempt was also made to tag the Patākāsthānakas with the Sandhis All these views are decidedly later but they were formed long before Abhinavagupta and also the number of their adherents was not too negligible to be overlooked by the great commentator

It has been shown that according to Sāgara there should be no Patākāsthānaka in the Nirvahana-sandhi, they are to be used in the first four Sandhis only It may be argued that even at the beginning of the Nirvahana-sandhi the final object comes very near to be accomplished and there remains practically no future event to be indicated by a Patākāsthānaka From a study of the Sandhis as has already been done, it appears that after the Vimarśa-sandhi the final result comes to be almost a determined fact and as such, there is but a very little scope of a Patākāsthānaka in the Nirvahaṇa sandhi

Sāgara, however, is not the propounder of the above theory It is Mātṛgupta, if Rāghavabhaṭṭa is to be believed, who recommended that the four Patākāsthānakas should be used in the first four Sandhis, but whether in succession or not, is not clear from the quotation found in the Arthadyotanikā Rāghavabhaṭṭa says *esām sthānam upyuktam mātrgūptācāryaih mukhe pratimukhe garbhe vimarse ca caturṣvapi/bhedāh sandhiṣu kartavyāh patākāsthānakasya tu*[35]// The verse seems to mean that different Patākāsthānakas are to be used in the first four Sandhis Among the authors of extant works on dramaturgy, Sāgara is the most ardent follower of

Mātṛgupta and his standpoint, as discussed above, supports this view From the statement *patākāsthānakasya bhedāh sandhisu kartavyah*, it does not definitely follow that the Patākāsthānakas are to be used in succession But this theory of the use of Patākāsthānakas in succession in the first four Sandhis, also seems to be very old A definition of the first Patākāsthānaka, ascribed to Ādi-bharata by Rāghavabhatta gives a hint to this theory Raghavabhatta states *tallaksanam ādi-bharate—sahasai-vārtha sampattir nāyakasyo pakārikā/ patākā sthānakam sandhau prathame*(?) *tanmatam//*[36] Here it is said that this is the description of the Patākāsthānaka which is to be used in the first Sandhi, i e, the first Patākāsthānaka is restricted to the first Sandhi It can reasonably be surmised that the adherents of this view advocated the use of other three also in succession in the three following Sandhis Again the *Nāṭya śāstra*, enjoins that Patākā, the *vyāpi prāsangika-vṛtta*, is to be closed at least in the Vimarśa-sandhi, after which there is no scope of a Patākāsthānaka according to the above two views ascribed to Mātṛgupta and Ādi-bharata respectively From this perhaps the tendency to establish a relation between the Patākā and Patākāsthānaka had developed and ultimately gave rise to the view that established a correlation among the four Sandhis, four Patākāsthānakas and four Patākānāyakas The theory has rightly been exploded by Abhinavagupta, as shown before The view of Śāradātanaya that the Patākāsthānaka forms a subdivision of the Prāsangika-vṛtta is also based on the same tendency, as above The above theory ascribed to Ādi-bharata was further elaborated and the number of the Patākāsthānakas was raised to five to fit in with the five Sandhis and a theory of mechanical correlation was thus established It is interesting to note that all these theories developed as early as to be refuted by Abhinavagupta It also shows to what extent the author of Indian dramaturgy have shown their extraordinary genious for correlation and classification

CHAPTER VIII

DIVISIONS OF A PLAY FOR REPRESENTATION

(1) ANKA (ACT)

Avasthās, Arthaprakṛtis and Sandhi Sandhyanga-Sandhyantaras, we have seen, serve to analyse the plot of a well-knit play The readers and critics are mainly interested in them The playwright himself should possess a thorough knowledge of these divisions while constructing the plot For the sake of an artistic representation on the stage, the body of the play is divided into several sections and these sections, according to their nature and purpose are called Anka, Viskambhaka and Praveśaka, as the case may be This division entirely depends upon the consideration that how a play can be best represented on the stage maintaining an abiding interest of the audience

Anka, says Sāgara, is the *paricchedayitā* of the *ākhyāna-grantha*,[1] i e, it divides the sections of the play Each of these sections, enjoins the *Nāṭaka lakṣana ratna-kośa*, should contain various actings (*prayogah*) and should be pervaded (*upagūdha*) with different types of Bhāvas and Rasas [2] This is said as an exposition to *nānā vidhāna yukto bhāvai rasaiśca gūdho bhavet*,[3] taken evidently from the *Nātya śāstra* where the whole verse is read as

anka iti rūdhi-śabdo bhāvaiśca rasiśca rohayatyarthān |
nānā vidhāna-yukto yasmāt tasmād bhavedankah ||[4]

The first half of Sāgara's quotation occurs as the third foot of the verse from *Nātya śāstra*, but the reading of the second half is not exactly the same as that of the second foot in *Nātya-śāstra* Here Abhinavagupta informs us that some theorists headed by Lollaṭa accept the reading *gūdha* The *Abhinava-bhārati* here reads, *anka iti rūdhiśabda iti | bhāvaih rasaiśca gūdhaśchannah vyāpto ritho nka-śabdena yādrce hikenocyate iti bhaṭṭa-lollotādyāh gūdha iti pātham vyācakṣire|*

anye rohayatyarthāniti pathanti [5] Thus the reading of the second foot of the above verse from the *Nātya-śāstra*, according to Lollata seems to be *bhāvaiḥ rasaiśca gūdho bhavet* exactly similar to that of the second half of the hemistisch quoted by Sāgara, as given above Thus the reading of the first foot of the same verse according to Lollata, as appears from the above text of *Abhinava-bhāratī* is *anka iti rūdhisabdo* i e, *anka* is a *yādrcchika-sabda* as Abhinavagupta puts it [6] According to this interpretation *anka* is a *samjñā-sabda* i e, *anka*, as used in dramatic literature is simply a name having no derivative meaning and is applied in its particular sense through traditional sanction The reading, *rohayatyarthān*, implies that Anka is so called as it nourishes the theme as if on its lap [7] This is undoubtedly an instance of folk-etymology but authorities like Dhanika, Śingabhūpāla and Sāradātanaya adopt it [8] Abhinavagupta maintains that the word *anka* here in this context is purely a *rūdhi śabda*, but in another place he says that the section of a play is so named as it is marked by various Rasas [9]

The poet, according to Sāgara is to take into consideration the entire action while constructing the Ankas of a play He is to consider the Sandhyangas, Avasthās and the expansion of the Bindu etc, in dividing a play into Ankas [10] The Bindu, we know, serves to maintain a connecting link and thereby a continuity in the development of the plot This implies that every succeeding Act should naturally follow the preceeding one as a direct continuation of the plot

Indian theorists in general, maintain that the number of Ankas in a full-fledged Nātaka or Prakarana may be from the minimum five to the maximum ten [11] Abhinavagupta opines that the Ankas should correlate to the Avasthās, an Anka should be closed with the end of an Avasthā The Bindu, that acts like a linking thread, should at the close of each Anka, be so placed as to connect it with the following Anka Thus there should be at least five Ankas corresponding to five Avasthās in a Nātaka, [12] and the Bindu at the end of each Anka is to give a fresh impetus to the further development of the plot Abhinavagupta further maintatins that if the

first Avasthā demands a larger space it can take two Ankas and in this way due to the exigencies of other Avasthās the number of Ankas may be increased from six to ten but not more [13] Abhinavagupta holds, as has been shown before, that the five Sandhis rest on the five successive Avasthās Now, it appears that according to Abhinavagupta there should be at least five Ankas depicting five Sandhis and Avasthās in a Pūrna-sandhi-rūpaka, i e, Nātaka or Prakarana An Avasthā and its corresponding Sandhi may cover two Ankas and thus there may be upto ten Ankas in a Nātaka So, according to Abhinavagupta no Avasthā or Sandhi can either be ended before the close of an Anka or be started from within an Anka A Sandhi or Avasthā should be started at the beginning of an Anka and should also be concluded at the end of an Anka [14] From the above, it can also be inferred that no Sandhi and its corresponding Avasthā can occupy more than two Ankas according to Abhinavagupta But this rigid theory of Abhinavagupta, as can be made out from the defective text, has found little recognition to the theorists and commentators Viśvanātha allots the entire portion from the beginning of the Act IV up to the situation prior to the recognition of Śakuntalā in the Act VII of the *Abhijñāna-śakuntala* to Vimarśa sandhi [15] The Acts III, IV and V of the *Veni-samhāra* comprise the Garbha-sandhi according to the *Nātya-darpana* [16] Dhundi points out that the Act I of the *Mudrā-rāksasa* contains first two Sandhis and the last three Acts of the same Nātaka have been allotted to the Nirvahana Sandhi by the same commentator [17] According to Rāghava-bhatta the Mukha sandhi in the *Abhijñāna-śakuntala* ends within the Act II, wherefrom the Pratimukha sandhi begins, similarly the Garbha-sandhi closes within the Act V and from there the Vimarśa-sandhi begins [18] The *Nātya-darpana*, a work of a dramatist, follows *Abhinava-bhārati* mainly, but in this respect it clearly states that a single Avasthā, if required, can be delineated even throughout three Acts[19] and gives an illustration from the *Venī-samhāra* as noted above It further informs us that according to

the traditional view (*vrddhasampradāya*) an Avasthā should be ended with the end of an Act but there are some who maintain that it can be concluded even before the end of the Act concerned, i e, within the Act The authors, however, appear to have supported both the views [20] Here by *vrddhasampradāya* the *Nātya-darpana* refers to the view upheld by Abhinavagupta

The *Nātya sāstra* nowhere clearly states that there exists any correlation between the Ankas and Avasthā Sandhis of a drama The poet is given a free hand to exercise Sāgar also keeps silent about the problems as where an Avasthā is to be concluded and how many Ankas can be occupied by a single Avasthā or Sandhi It should be noted here that Sāgara accepts no parallelism between Avasthās and Sandhis and the matter has been fully discussed before No hard and fast rule can be formulated regarding the relation between an Avasthā and an Anka and this seems to be the implication of Sāgara's silence here in this respect

Regarding the general rule about the number of Acts in a Nātaka, A B Keith rightly observes, "the rule is generally obeyed, but late dramas styling themselves Nātakas are known of one (Ravidāsa's *Mithyājñānavidambana*), two (Vedāntavāgīśa's *Bhojacarita*), three or four acts, and one comparatively early work exists in one version of fourteen acts, the *Mahānātaka* , the *Adbhutārnava* of a Kavibhūsana has twelve acts "[21] Some of Bhāsa-dramas may be included in this list But most of the works named above may not be styled Nātaka proper Prof Sivaprasad Bhattacharya maintains that the *Mahānātaka* is a hand book of the Kathakas who recite and explain the epics and the Purāṇas [22]

For further exposition of the Anka Sāgara quotes from the *Nātya sāstra* .

yatrārthasya samāptiryatra ca bijasya bhavati samhārah /
kimcidavalagna-binduh so'nka iti sadāvagantavyah //[22a]

This verse according to Sāgara's gloss enjoins that in an Anka a particular incident (*arthasyānusangikasya*) is to be fully delineated and a partial development of the main

theme is to be depicted (*pradhānārthasyāmsatah samharanam*) while the Bindu is to maintain the link [23] Abhinavagupta interprets the verse according to the traditional view to mean that a certain Avasthā and its corresponding Sandhi should be completed in an Anka, but himself admits that this has already been said in the verse, *asyāvasthopetam* etc [24] So, he opines, that the verse speaks of three types of Ankas and quotes the view of Kohala (and others ?) that enumerates and defines those, viz , Cūdānka (Cūlikānka), Avatārānka and Ankamukha [25] This view of Kohala will be taken up in our discussion on the Arathopaksepakas At present it is to be noted that this view of Kohala finds no mention in any of the works like the *Nātaka-laksana*, *Daśa rūpaka*, *Bhāva-prakāsana* etc

Following the *Nātya-sāstra* the *Nātaka-laksana ratna kosa* enjoins that there should be only four or five Nāyakas in a Nātaka and in Ankas their actions are to depicted along with different circumstances (*nānā-dasā-yukto'nkah*), but these actions should not be protracted leaving the main issue which is made to be served by them [26] Sāgara takes the word *nāyaka* to signify in this context both the chief hero and other leading characters like the heroine, the secondary hero, the enemy of the hero even, who is to be killed [27] The *Nātya sāstra* says *sannihitanāyako'nkah kartavyo nātake prakarane vā* [28] Sāgara in his gloss on this hemistisch says that in every Anka any one of the above Nāyakas must be present The examples of this principle are given from the *Venī-samhāra* and the two Nātakas *Māyāmadālasā* and *Nāgānanda* are cited as having the principle hero in every Anka [29] To furnish an Anka with different Rasas, not only the actions of the leading characters but those of others like queens, their retinues, priests, ministers and merchants are to be presented [30]

II

What is and what is not permissible to be visibly represented in an Act

Sāgara quotes the *Nātya-sastra* to show what is permissible to be visibly represented in an Act and what is not but to be referred to or to be summarily treated in Praveśaka etc The *Nātya-śāstra* enjoins

(1) *krodha-prasāda-sokāh sāpotsargo tha (NLRK ādi) vidravodvāhau |*
adbhuta sambhava (NLRK samsraya) darsanam anke pratyaksajāni syuh ||

(2) *yuddham rājyabhramso maranam nagaroparodhanam caiva |*
pratyakṣāni tu nānke pravesakaih samvidheyāni ||

The NLRK reads the third foot as *na pratyaksāni santi* [31]

According to Abhinavagupta, Bhoja and Sāgara the first verse enumerates some items which are allowed to be visibly represented in an Act They, however, differ regarding the meaning of *sāpotsarga* Sāgara takes it to mean pronouncing of a curse,[32] while Abhinavagupta interprets the word as the end of the mishap brought about by the influence of a curse [33] Thus, Abhinavagupta is not in favour of permitting the utterance of a curse to be visibly represented in an Act, while Sāgara has got no objection to it Both, however, are in favour of the visible representation of feats of anger, favour, grief, a state of confusion, marriage and spectacles of miraculous events as enumerated in the above verse Abhinavagupta seems to maintain that these are specially attractive items that can be visibly represented on the stage and as such, they have been enumerated in the *Nātya-sāstra* separately [34] The *Nātya-darpana* does not enumerate the above items but seems to follow the line of *Abhinava bhāratī* when it says *sāpāvasāna vivāhādayo'pi rañjakatvāt sākṣāt-kāryah* [35] Sāgara is of opinion that the show of incidents like battle, the loss of kingdom, death and the seize of a town, has been totally prohibited on the stage in the second verse as quoted above these are only to be reported (and not shown) in a Praveśaka, or the like [36] This list of forbidden items seems to be drawn up from a practical view point. Excepting death, a full scale stage-

representation, as demanded in an Anka of Indian theorists, of above incident is a very difficult affair even on a modern stage

Dr M M Ghosh maintains[37] that both the above verses of the *Nātya-śāstra* enumerate items which are not permissible to be visibly represented on the stage He accepts the reading, *anka pratyakṣajāni* (*anke apratyakṣajāni*) instead of *anke pratyakṣa* in the verse *krodha-prasāda* etc This is the reading of the KSS edition of the *Nātya-śāstra*[38] Dr M M Ghosh, the KSS and KM editions of the *Nātya śāstra* read the verse, *yuddham rājya* etc, immediately after the verse *krodha-prasāda* etc[39] But Sāgara, Bhoja and Abhinavagupta do not support this reading and interpretation They maintain that the *Nātya-śāstra* permits the visible representation of feats of anger, favour, grief etc, in an Anka This view seems to be practical Apparently, from common sense it may be said, there is no difficulty in representing feats of anger etc, on the stage without hampering the development of Rasa It may be added here that in practice also, Indian dramatists do not hesitate to depict *krodha* etc, in Ankas In the *Venī-saṃhāra* the feats of anger may be said to be a regular feature in almost all the Acts *Prasāda* and *soka* are not rare in our dramas *Śāpotsarga*, in the sense in which it is taken by Abhinavagupta, is present in the *Abhijñāna-sakuntala* *Vidrava* is itself a Sandhyanga[40] and a scene of marriage is there in the *Viddhasālabhañjikā* of Rājaśekhara Marriage is also the theme of the *Pārvatīpariṇaya*

The introduction of death scenes in Sanskrit drama is a much discussed problem Scholars, both foreign and Indian, mostly are of opinion that ancient Indian dramatic convention did not permit the introduction of death scenes on the stage[41] In the light of this opinion the much debated Bhāsa problem has also been judged Bhāsa in depicting death scenes freely in the Ankas[41a] has either been alleged of breaking the rules of the *Nātya-śāstra* or has been placed before Bharata So, the matter deserves special attention

Regarding the prohibition of the visible representation of death on the stage, later theorists are of one mind They do not permit death scenes on the stage Death is simply to be reported to or described in a summary way in the Praveśaka or the like Death of the main hero or heroine, however, should not even be so described and if described or visibly represented for the sake of the plot he (or she) should be restored to life,[42] as is the case in the *Nāgānanda* and the *Mrcchakatika* Jīmūtavāhana and Vasantasenā are both visibly restored to life on the stage

Regarding the main hero, the *Nāṭya-śāstra* also enjoins that in an Anka or Praveśaka of a Nātaka or Prakarana, there should be no death of the Nāyaka , his flight, treaty or capture may, however, be depicted [43] This is quite in consonance with the happy ending of Sanskrit drama Sanskrit drama, as a rule, ends with the achievement of the desired object by the main hero Abhinavagupta also asserts that the death of the main hero should neither be represented visibly in an Anka nor even be reported to in Praveśaka etc [44] Abhinavagupta informs us that according to some even the Patākānāyaka etc , also are to enjoy this privilege , and some others prohibits the visible representation of even the striking of the main hero by some one [45] Sāgara too maintains that in an Anka, as a rule, neither the actual death of the main hero who is to prosper at the end, nor even that of the villain should be depicted, but their flight, peace or capture only may be shown [46] This injunction, adds Sāgara, is not absolute as the hero's enemies like Rāvana, Duryodhana and Kamsa etc , in Nātakas are to be killed eventually But that killing should not be visibly represented i e , if necessary, may be reported in a Praveśaka or the like In a Prakarana, however, the poet is free in the matter of the plot and there the hero may be represented as making peace with the enemy, if the occasion so deserves , as for example Cārudatta establishes peace with Śakāra in the *Mrcchakatika* [47] Thus Sāgra is not in favour of presenting death scenes on the stage, where the death is unavoidable for the proper

delineation of the plot, it should be reported to in an Arthopokṣepaka, but should never be visibly represented

Abhinavagupta himself forbids death scenes on the stage, but refers to and criticises views which permit such scenes One such view draws a distinction between two types of deaths, one caused by others' activity, as the chopping up of the head of the demon with the disc (by Nārāyana evidently), another happening independent of any such activity by diseases and hurts The view advocates that the second may be shown on the stage while the first one is prohibited [48] The reason seems to be the practical difficulty of representa tion and the intention of avoiding gruesome scenes Abhinavagupta finds no reason behind the distinction drawn between the above two types of deaths Moreover, from a practical standpoint as he argues, death scenes cannot be allowed on the stage, because the dead character neither can exit from nor can remain on the stage and thus creates many difficulties to the presentation itself and obstructs the development of Rasa Abhinavagupta further adds that the *anubhāva marana* may be represented in cases where the dead revives, as is the case of Jīmūtavāhana. Thus, according to Abhinavagupta visible representation of any sort of death without revival is totally forbidden on the stage This is the opinion of all the later theorists, as shown before But at the conclusion of the topic Abhinavagupta refers to another view that permits the visible representation of death on the stage in cases where death is due to the disease or hurts and where there is no necessity of revival or exit [49] This view, in the face of Abhinavagupta's arguments, seems to suggest that death can be represented visibly either at the close of a play or an Act where there is a scope of covering the dead bodies with the curtain It may be noted here that this principle appears to be generally followed in the plays ascribed to Bhāsa The deaths of Daśaratha (*Pratima*, Act II), Vālin (*Abhiseka*, Act II) and Ariṣta (*Bālacarita*, Act III) are depicted almost at the close of the Acts concerned, while that of Duryodhana (*Urubhanga*) is shown at the close of the play itself, as we

have it Deaths of Cānūra, Mustika and Kamsa (*Bāla-carita*) are depicted in the last Act and after that the play itself continues for a short while It thus becomes certain that there were theorists and dramatists alike in ancient India who allowed death scenes on the stage

The *Nātya śāstra*, as has already been shown, totally prohibits the death of the main hero and general death scenes in an Anka About death scenes it says *pratyakṣāṇi tu nānke praveśakaih samvidheyāni*[50] From this Dr M M Ghosh seems to conclude that the *Nātya-śāstra* allows visible representation of death in an Arthopaksepaka, like the Praveśaka etc[51] Accepting this view it may be said that the *Nātya-śāstra* prohibits a detailed representation of death scenes as an Anka demands, but not their representation in a summary way in the Praveśaka or Viskambhaka The standpoint of the *Nātya-śāstra* requires further elucidation It draws up different lists of items prohibited on the stage While describing various activities of women of superior and middling types it says

nāmbaragrahanam range na snānam na vilepanam /
nāñjanam nāngarāgaśca ke a-samyamanam tathā //
nāprāvrtā naikavastrā na rāgamadharasya tu /
uttamā madhyamā vāpi kurvīta pramadā kvacit //

Again in the same chapter *Nātya śāstra* gives another list

na kāryam śayanam range nātyadharmam vijānatā /
yadvā sayitārthavaśād ekākī sahito 'pi vā /
cumbanālinganam caiva tathā guhyam ca yad bhavet //
danta-cchedyam nakha cchedyam nivi bhramsanam eva ca /
stanāntara-vimardam ca ranga-madhye na kārayet //
bhojanam salila krīdā tathā lajjā-karam ca yat /
evam vidham bhaved yad yat tat tat range na kārayet //
pitā putra-snuṣā-svaśrū drśyam yasmāt tu nātakam /
tasmād etāni sarvāṇi varjanīyāni yatnatah //[52]

A perusal of the above lists shows the high moral standard of the age and a keen practical sense of the sage Through these injunctions it transpires that there was an idealistic atmosphere in ancient Indian stage, decency and decorum were highly valued Anything shameful or indecent was not

allowed on the stage Presentation of grim realism was also not the aim of Sanskrit drama In fact, grim realism has not been favoured in any form of ancient Indian art or literature The above list is certainly not comprehensive So, it is said in this connection that anything like these (*evam vidham bhaved yad yat*) and which are considered to be shameful (*lajjākaram ca yat*) should be avoided on the stage [54] The taste of the people has been honoured as the best judge , the playwright and the Nātyācārya are to consider this fact in writing and producing a play This seems to be the implication of the above injunctions The *Nātya śāstra* also puts before us a very practical reason behind these injunctions in *pitāputra-snusā* etc , (quoted above), and no better one can be conceived of even in modern age A dramatic performance should avoid such representations as cannot be witnessed by a son with his father, mother and wife without any sense of shame due to some immodest acts on the stage In practice also, we can point out that Bhavabhūti in the Act I of his *Uttara-rāmacarita* represents Sītā as sleeping and Rāma as supporting and affectionately caressing her But none can allege that here the limit of modesty has been transgressed The wife of Cārāyana in the *Viddhaśālabhañjikā* sleeps on the stage, of course, alone

The first list of injunctions in the chapter XXII (GOS), as quoted above, concerns with the acts of women of superior and mediocre types Some activities by these types of women are not to be represented on the stage so that their grace and dignity may be fully maintained , and this is the implication of this list It may be mentioned here that Kālidāsa allows *Śakuntalā* to be dressed and toilated at the eve of her journey to Hastināpura, by her friends in a serene and religious atmosphere prevailing on the stage There is an important dramatic utility of this dressing and toilating of Śakuntalā which are to be witnessed by the audience for a proper comprehension of the repudiation scene in the next Act Kālidasā takes all possible cares to veil the beauty and identity of the heroine as known

to the hero and to save the latter from censure for which the curse of Durvāsas also has been introduced Some may take objection to the wearing of the *Ksaumayugala* by Śakuntalā on the stage But there are several means to obstruct the sight of the spectators on the stage Moreover she can easily be dressed up with the silk cloths on the stage over her original bark garment In any case, it is the business of the director (Sūtradhāra) who is expected to be fully conversant with the taste and feeling of the audience, to look after how far and what is to be represented on the stage

From what little has been said above, it is clear that the above two lists of prohibitions in the chapter XXII (GOS) of the *Nātya-śāstra* are purported to avoid in any type of *rūpaka* the visible representation of such acts which may wound the feeling of the audience and may cause any obstruction to the intended atmosphere on the stage as well as the development of proper Rasa Such injunctions in the field of art depend upon socio cultural inhibitions and none can give a comprehensive list of such inhibitions, as the taste and culture of the people differ from age to age even in the same country The *Nātya-śāstra* also gives no comprehensive list Here it's injunctions appear to be words of caution addressed to the Sūtradhāra and the playwright concerning all types of plays (*rupakas*).

In the light of the above, the prohibitive verse in the chapter XVIII of the *Nātya-śāstra* (quoted before) appear to refer only to such acts, a full-scale visible representation of which is forbidden in the Anka of a full fledged drama, as the context shows Regarding the visible representation of fighting, it may be pointed out, that *Nātya-śāstra* gives directions as to how the fighting is to be acted on the stage [55] Similarly, the *Nātya śāstra* elaborately discusses how death should be visibly represented on the stage and describes various symptoms to be imitated by characters representing deaths due to different causes like disease, hurt by weapons, snake-bites etc.[56] Abhinavagupta also refers to a school of thought that supports the visible representation of death

on the stage, as shown before. Thus neither the imitation of fighting nor that of death on the stage can be said to be totally forbidden in the *Nātya-śāstra* The Anka is to represent scenes vividly and elaborately The *Nātya-sāstra* seems to prohibit an elaborate and vivid representation of scenes depicting fights, death, loss of kingdom and seize of a city [57] The context also shows that visible representation of such incidents as death etc, is forbidden mainly in *pūrna-sandhi rūpakas* wherein also the Praveśakas may visibly represent fights etc, in a summary way But, Sāgara is of opinion that such representation is totally forbidden, only the incidents are to be reported in the Praveśakas, as has been stated before Regarding death scenes it may be pointed out here that excepting the works of Bhāsa, as noted before, not a single Sanskrit drama is known to us as depicting such a scene In the Act II of the *Uttara-rāma carita*, Rāma enters with his sword drawn and actually imitates striking Śambuka who is not on the stage, as the direction shows But immediately Śambuka appears as a divine being (*divya purusa*) Here even the visible representation of a fatal blow on the victim has been avoided In practice then, visible representation of death scenes may be said to be avoided by Sanskrit dramatists Later theorists mostly seem to have confused these different lists of injunctions and in their works we get a single list In Ankas and Arthopaksepakas alike, they totally prohibit the visible representation of all the scenes coming under the above injuctions of the *Nātya sastra*, given in different chapters and in different contexts [58] The *Sāhitya-darpana* include even *vivāha* and *śāpotsarga* in this list of prohibited items [59] All these according to them are to be reported, if required, in an Arthopakṣepaka The narrow outlook of the latter works when compared with the *Nātya sāstra* becomes evident The variety of acts and incidents to be visibly represented on the stage came to be curtailed more and more

III

Duration of Time Covered by an Anka

Regarding the duration of time that can be represented in an Act, the *Nātaka-lakṣana-ratna-kośa* gives as many as three views The first one is taken from the *Nātya-śāstra* It says *eka-divasa-pravrttah käryo'nkah sa prayogam adhikrtya* [60] Sāgara's gloss on it means to say that the entire plot should be so treated that an Anka can represent the matter of one day [61] Abhinavagupta also maintains that an Anka is to depict incidents that can take place in course of one day [62] This is the generally accepted view regarding the maximum duration of time that can be represented in an Anka [63] But the incidents are to be so arranged that they may not create any hindrance to the rontine duties [64] like *sandhyā-vandanādi* This is mainly to serve the didactic purpose of dramatic performances The suitable time is indicated through picturesque description of the morning, the noon and the evening and in every Sanskrit drama we come across one or more of such descriptions

Sāgara refers to two other views Some opine that incidents covering half of a day can be represented in an Anka, others maintain that an Anka can treat what may occur in a day and a night [65] The *Bhāva prakāśana* also refers to the first of these two views [66] Śingabhūpāla maintains that the duration of the entire day or its half is to be represented in an Anka [67] The *Nātya darpana* offers a maximum and a minimum limit of the duration of time suitable to be represented in an Anka as four Yāmas and one Muhūrta respectively [68]

The problem as to how the passing of a long time in plays, generally based on the stories of the Rāmāyana and the Mahābhārata is to be distributed in Acts, has not been elaborately treated in the *Nātaka lakṣana* Sāgara simply says that if the nature of the action involves a long passage of time in an Act It should be reported in a Praveśaka following that Act But in this way the maximum period of a

year should be treated and not more Here Sāgara quotes in his support from the *Nātya-sāstra varsād ūrdhvam na kadācit* In conclusion he says that this simply implies that events stretching over a very long period should not be represented in an Act [69] It appears that Sāgara does not give much stress on the maximum period of a year His opinion is simply that a long passage of time should not be represented in an Act [70]

The above problem has been elaborately discussed by Abhinavagupta [71] According to Abhinavagupta, from the long life of an epic hero a few years are to be selected for representation in a drama Rāma though passed fourteen years in exile, yet there were only three or four such years, as full of incidents Now the *Nātya-sāstra* enjoins that in an Anka incidents occuring in a single day can be represented and if these incidents are such as cannot be accommodated in the Anke, then the less important ones are to be summarily treated in a Praveśaka following that Anka [72] In the same way incidents occuring in course of a month or year can be represented in an Anka, followed by a Praveśaka or the like, but more than a year should not be treated in this way in a single Anka [73] An Anka then in such cases, is to represent the most prominent incidents of the year as occuring in a single day of that year and the rest is to be dealt with in a short compass by the help of an Arthopaksepaka Thus the incidents of fourteen years of Rāma's exile or the like, should be so selected as to occur in, say, three or four years and can easily be represented in three or four Ankas in the above method So, in a drama consisting of five Ankas, there can be represented at best five days having incidents (*kāryadinām*) Similarly in a drama of ten Ankas up to ten such days can be represented [74] Thus, theoretically an Anka in a Sanskrit drama consists of a day's, incidents which are required and at the same time permissible to be visibly represented This principle has also been followed by the dramatists of ancient India. An Act in a Sanskrit play never covers a duration of time exceeding a day. But it should be noted

that there is no injunction against the representation of events of one day in more than an Act [75]

IV

Other Regulations

Sāgara conclude the topic with the remark that neither one should enter in nor exit from the stage during the Anka without any purpose [76] This may be taken to be a general principle for any play of any age The entrance and exit of characters in either Anka or Praveśaka etc, should always be in connection with something relevant Sāgara as has been shown, prohibits also the introduction of characters on the stage with an insignificant part to play, which purpose may very well be served by such devices as aerial voice, voice from behind the screen and *lekha* [77]

While describing the Viṣkambhaka, Sāgara quotes from the *Nātya-śāstra*

na mahājana-parivāram kartavyam nātakam prakaranam vā|
ye tatra kāryoa puruṣāścatvarah pañca vā te syuh||[78]

It appears that Sāgara takes this verse as containing a general injunction applicable to Nātaka and Prakaraṇa The import of his gloss on the verse is that all the prominent associates of the hero and his enemy should not be presented on the stage with minor roles to play, only four or five from them should be made to involve directly in the main action and others are simply to be mentioned outside the main action [79] What exactly Sāgara here drives at is not clear If he means to assert that only four or five amongst the associates of the hero or his enemy are to be preseented on the stage, then we can point out that in very few cases the principle has been followed [80] On the other hand, if it means that a small number of characters should be made to involve directly in the main action and others indirectly, then it should be pointed out that the expression *bahireva* etc, is not a happy one Viśvanātha, however, enjoins that there should be only four or five leading characters directly related to the action.[81] According to

Abhinavagupta the implication of the above verse of the *Nāṭya-śāstra* is that a crowd should not be allowed on the stage, and undertakings which require many persons to be performed, should not be visibly represented Abhinavagupta maintains that at best there can be eight to ten haracters present on the stage at a time If the number exceeds much, then the scene will be no better than a crowd assembled to witness the *yātrā* of a deity and the four kinds of *abhinaya* will not be clearly perceptible [82] Thus, the verse according to Abhinavagupta refers to an Act and the above principle upheld by him has also found a general approval [83] Like the presence of many characters on the stage at a time the representation of many incidents in a single Act has beeh normally prohibited for fear of shadowing the main topic If for the sake of the plot many events are to be represented in a single Act, they should be so treated as not to hamper the necessary routine duties [84]

In describing the characteristics of Anka, Sāgara has missed a very important point which has been insisted upon by all other theorists of Indian dramaturgy and invariably followed by dramatists As a rule, all characters should exit from the stage at the end of an Act [85] During the Act according to Indian convention, the stage should never be left vacant and the exit of all characters and a temporary vacancy thus created on the stage, should mark the close of an Act Now, the problem is what was the device employed in ancient India to represent this exit of characters Abhinavagupta says that at the close of an Act the exit of all characters is to be shown by covering them with the *yavanikā* and the same is the opinion of Rāmacandra-Gunacandra [86] The existence of a screen in ancient Indian theatre is an undeniable fact but opinions vary as to the position of its setting If the front curtain is meant here in this connection, the exit through the *yāvanikā* means covering the stage with the front curtain If on the other hand, the back curtain is meant, then according to the above convention the actors and actresses at the end of an Act,

are to walk away of the stage behind the back screen[67] In any case, a temporary vacancy on the stage created by the exit of all characters marks the close of an Act in a Sanskrit play This convention is accepted both in theory and practice without any protest or violation

V

Division of plays into several Acts is a very ancient practice in India as the evidences of the *Nāṭya śāstra* and the plays of Aśvaghosa, Bhāsa, Śūdraka and Kālidāsa show It may be surmised that this practice evolved in India before the Europeans could divide their plays into Acts Early Greek plays, we know, are not divided into Acts But an Act in a Sanskrit drama is not further subdivided into scenes Though it in itself forms an unity, it is not also a well marked scene in the modern sense of the term On the other hand, an Act in most of our renowned dramas consists of a number of scenes, loosely connected but cannot be separated from one another due to its peculiar technique of construction and representation In the Act III of the *Abhijñāna-śakuntala*, the king enters and proceeds towards the bower on the bank of the Mālinī where he reaches after going a few steps only Almost all the Acts of the *Mrcchakaṭika* consist of a number of scenes This salient feature of Sanskrit drama can be noticed by any casual reader A peculiar technique of representation also evolved in India The stage was taken to be divided into several *kakṣyās*[68] and with the help of the proper arrangement of miniature models (*pusta*),[69] illusion of adjoining spots could be created and the characters were made to move from one spot to another according to necessity during acting Moreover, the peculiar construction of a Sanskrit drama teeming with poetic descriptions of time and place and their reactions on the minds of characters together with the skilled performances of four types of *abhinaya* also contributed very much in the creation of dramatic illusion The passage of time and the shifting of scenes in an Act are simply described in Sanskrit plays

Indian dramatic convention shows no trace of the three unities maintained in some of the Greek plays Sanskrit drama as a whole, maintains no unity of time, place or action, but adhers to uniformity Even in an Act the unity of place is ignored in most cases, as has been stated above But, an Act being an unit in itself should maintain some sort of unity It is also an aceepted fact that individual Acts were also played[90] and which could not have been possible had there been no unity in an Act It has been shown before that the *Nātya sāstra*, as interpreted by Sāgara and Abhinava, enjoins that a particular incident requires to be fully delineated in an Act [91] This principle has been emphasised again in the *Nātaka laksana-ratna kosa* where Sāgara enjoins that in an Act, the behaviour of a particular leading character should be visibly represented [92] From this it appears that a sort of unity of action is prescribed to be maintained Several views have been discussed regarding the duration of time to be represented in an Act and it has been shown that all the theorists are of opinion that a certain unit of time, generally a day, is to be covered by an Act Generally speaking then, according to Indian theorists, an Act is to represent fully a particular incident forming an important part of the whole plot and occurring in a particular unit of time There should not be any appreciable break within the Act, as the convention of the close of an Act through the exit of all characters shows The *Daśa rūpaka* nicely puts this in a short compass, *ekāhacaritaikārtham* [93]

The untenability of the theory of the dependence of Acts on the Avasthā-Sandhi, as advocated by Abhinavagupta and others, has also been shown It has been shown above that an Anka maintains an unity of time and action But no such unity is essential in an Avasthā The first Avasthā of the *Abhijñāna-śakuntala* according to Rāghavabhatta as shown before, represents incidents occuring in different days No unity of action or time is tracable in the Acts IV, V, VI and part of VII of the *Abhijñāna-śakuntala* though they have been taken to be included in

the Vimarśa Sandhi by Viśvanātha [94] It is useless to multiply instances It should be pointed out here that the plot of a full fledged drama can be analysed and divided for different purposes and from different standpoints but, a simplification of those into a clear cut mould is practically impossible Acts and Avasthās serve quite different purposes and are determined according to different standpoints The point has already been discussed One may correspond to the other, but not necessarily If Avasthās and Acts are so corrrelated, as taken by Abhinavagupta then it is difficult to find out the reason behind the two sets of terminology, while the ancient theorists are famous for their love of brevity in expressions It is interesting to note here that in Europe also there was a time when the principle of the five-fold natural divisions of a dramatic plot based on the normal division of a Greek Tragedy influenced playwrights so much that they divided their plays into five Acts But this wooden structure could not be maintained for a long time

CHAPTER XIX

ARTHOPAKSEPAKAS

1 Praveśaka

The purpose served by the Praveśaka in a Sanskrit drama has been indicated in our foregoing discussion on the Anka Praveśaka is to epitomize the portions of the story which are not possible or permissible to be elaborately and visibly represented in an Act, but at the sametime should be conveyed to the audiencc for proper comprehension of the action Drama is always a representation of selections The entire history of a hero covering a long time can not be fully represented in a drama An Act also, according to Indian convention can cover only a day, as shown before So, the important and impressive events of a long period are so selected as occuring on some particular days, and are visibly represented in Acts But to maintain the link of the whole story, the scattered portions omitted in Acts, are drawn together and briefly dealt with in the Praveśaka This is the opinion of the *Nātya-śāstra* as understood by *Sāgara*[1] and Abhinavagupta Later theorists also generally accept this view But the above function of the Praveśaka is thought to be commonly shared by all the Arthopaksepakas, specially by the Vis kambhaka Abhinavagupta, therefore, takes the word Praveśaka of the *Nātya-sāstra* in the above context to stand for all the Arthopakṣepakas [2]

In the form of a popular etymology, Sāgara gives his opinion regarding the function of the Praveśaka He says that the Praveśaka is so called because it introduces characters on the stage, *pravesayati pātrāni rangam iti prav eśakah* [3] He further states that the entrance of the immediately following character should be mentioned in the Praveśaka, and to justify this statement he quotes from an anonymous authority *asūcitasya pātrasya praveśo naiva vidyate,*[4] i e , no character should enter the stage without being indicated The entire verse with slight difference in

reading is found in the *Saṅgīta-dāmodara*, in Ranganātha's commentary on the *Vikramorvaśīya* and also in the commentary on *Anargha rāghava* by Rucipati who in two cases attributes the verse to Bharata and in another to the *Sangītakalpa-taru*[5] Ranganātha ascribes the verse to the commentary on the *Dasa-rūpaka* by Devapāni and says that the view is also shared by the *Sāhasāṅkiya-ṭīkā*[6] The above half of the verse given by Sāgara, is found in the commentary of Narahari on the *Abhijñāna-śakuntala* and also in the *Arthadyotanikā* of Rāghava-bhatta with a different reading and under different context[7]

Neither the *Nātya-śāstra* nor Abhinava gupta directly prohibits the entrance of a character without being indicated Standard works like the *Daśa rūpaka*, *Bhāva prakāśana*, *Rasārnava sudhākara* and *Sāhitya darpana*, also do not refer to this view Dramatists, however, generally follow this principle Some renowned commentators and a late work like the *Sangīta-dāmodara*, as noted above, honour the principle The *Nātaka lakṣana-ratna kośa*, so far as the extant works are concerned, is the earliest one to refer to this view Sāgara seems to have taken the line from some ancient source[8], probably the work of Mātṛgupta whom he honours so much Rāghava-bhaṭṭa does not connect the view with the function of the Praveśaka, but Ranganātha, Rucipati, Narahari and Śubhankara refer to the view in connection with the Praveśaka or Viṣkambhaka [9] They strongly assert that the main function of the Praveśaka (or Viṣkambhaka) is to give prior indication to the entrance of a leading character [10] It thus appears that this principle got a wide recognition and among the theorists Sāgara is first to cite it as an ancient view

To show other uses of the Praveśaka Sāgara quotes from the *Nātya-śāstra*

kālotthāna-gati-rasa-vyudāsārambha-kārya-viṣayānām /
arthābhidhānabhūtah praveśakah syād anekārthah //[11]

According to the gloss of Sāgara, this verse means that the Praveśaka serves many purposes it communicates the reckoning of time of a distant journey and causes the

change of Rasa and thus provides variety in the performance[12] Abhinavagupta maintains that the above verse mentions five uses of the Praveśaka of which he gives examples and adds that there are other uses also[13]

Regarding the characters to take part in a Praveśaka and the language to be used by them, Sāgara quotes from the *Nāṭya śāstra*

nottama-madhyama-puruṣairācarito nāpyudātta-vacana kṛtaḥ |

prākṛta-bhāṣācāraḥ prayogam āsādya kartavyaḥ ||[14]

Thus in a Praveśaka, (a) no superior or middling character but only low ones are to take part, (b) there should be no *udātta-vacana* and (c) only Prākṛta is to be used Sāgara gives no meaning of the word *udātta vacana* but, for illustration refers to the *Śaktiyanka* where two monkeys take part in a Praveśaka, and then remarks *tadeva nodātta vacanam tadeva prākṛta bhāṣācāram*[15] It is evident that *udātta-vacana* has not been taken by Sāgara to mean Sanskrit language But Abhinava gupta distinctly says *udāttam saṃskṛtam vacanam tasya niṣedhaḥ*[16] So, according to Abhinava-gupta only *nīca-pātras* should take part in a Praveśaka and not Sanskrit but only Prākṛta should be their language Dhanañjaya also seems to prohibit the use of Sanskrit in the Praveśaka when he uses *anudāttoktyā* in its definition which has simply been copied by Viśvanātha[17] The *Nāṭya-darpaṇa* and *Rasārṇava-sudhākara* also allow only *nīca-pātra* in a Praveśaka and as such, Sanskrit becomes prohibited[18] Bhoja also maintains that Śaurasenī etc, should be the language in a Praveśaka[19]

Sāgara maintains quite a different view From the *Nāṭya śāstra* he quotes *parijanakathānubaddhaḥ praveśako nāma vijñeyaḥ*[20], i e, Praveśaka consists of dialogues of servants or retinue In his gloss Sāgara includes in the term *parijana* such lower and middling characters as male and female slaves, chamberlains and the like[21] Thus the Kañcukin (chamberlain), a Sanskrit-speaking *madhyama pātra*, has been included among the characters to take part in a Praveśaka Abhinava-gupta, however, interprets the above hemistisch of the *Nāṭya-*

śāstra to refer to all the Arthopaksepakas and maintains that the Kañcukin may appear in a Viskambhaka[22], i e the Kañcukin or any *madhyama-pātra* has been excluded from the Praveśaka

In support of his above theory Sāgara quotes the view of Mātṛgupta that permits parasites, (Vitas) ascetics, Brahmins, sages and chamberlains etc , to take part in a Praveśaka[23] These are all Sanskrit speaking characters Again, at the conclusion of his gloss on the verse *kālotthānagati* etc , of the *Nātya sāstra* (quoted before), Sāgara means to state that the only additional characteristic is to be added to the view of the *Nātya-śāstra* is the use of Sanskrit when ascetics etc , take part in a Praveśaka[24] Illustrations of Praveśakas with Sanskrit-speaking characters have been cited from third Acts of the *Raivatiparinaya*, *Śasikāmadattā* and the *Abhijñāna-sakuntala*[25] But, the interlude at the beginning of the Act III of the *Abhijñāna-śakuntala* is noted as a Viṣkambhaka and not Praveśaka in printed texts and that is also the opinion of Rāghava-bhatta[26] It is a Viskambhaka in the opinion of all the theorists who do not follow the above principle of Mātṛ gupta, as here the disciple of the sage Kanva performs the interlude in Sanskrit language The encyclopaedic *Bhāva-prakāśana* records the above view of Mātṛgupta though his name has not been mentioned, and here we get the full verse,[27] half of which is found in the *Nātaka lakṣana ratna-kośa* Among the commentators, two from Mithilā, Śankara and Narahari quote the entire verse in their commentaries on the *Abhijñāna-śakuntala*[28] and the readings there correspond exactly with that adopted by Sāgara It is all the more interesting to note here that Śankara attributes the verse to one *mahārāja* Śankara, perhaps believed that Mātṛgupta of Kalhana's *Rājatarangini*, who was a king and poet,[29] was also the author of a treatise on dramaturgy After all, it is evident that there was a theory according to which middling characters like parasites, ascetics, chamberlains etc , all speaking Sanskrit, could take part in the Praveśaka Perhaps Mātṛgupta was the propounder of this theory, at least his name as the earliest supporter of the theory is recorded by Sāgara

Sāgara quotes the view of another anonymous authority according to which the Praveśaka should be subservient to what follows,[30] and as an illustration of this characteristic, cites the Praveśaka in the Act III of the *Veni-samhāra* The dialogues there between a *rākṣasa* couple though in Prākṛta, has been mentioned as *udātta-vacana* by Sāgara [31] It has been shown before that following the *Nātya-śāstra* Sāgara prohibits *udātta-vacana* in a Praveśaka and also does not take it to mean Sanskrit language, as done by Abhinava But here, while recording the view of another authority, he permits *udātta-vacana*, though he maintains silence regarding the implication of the word Abhinavagupta refers to a view that understands *udātta vacana* as *svātmā-kārya-viśrānta-vacana* Thus, according to this view, in a Praveśaka such speeches as refer to the affairs of those who take part in it, are prohibited[33], i e, in a Praveśaka, the dialogues, of course in Prākṛta, should be related to the affairs of the main characters, the hero, heroine etc In the above illustration of Praveśaka from the *Veni-samhāra* Sāgara cites the speech of the *rākṣasa* "Out of his wrath against the son of Drupada, he (Aśvatthāman) may kill us also" as *udātta vacana* [34] The speech here gives a sequel of the main story (*prakrama*) by its reference to the wrath of Aśvatthāman who enters immediately with an unsheathed sword in his hand, and also is related to the safety of the characters present here Thus it appears that Sāgara also takes *udātta-vacana* to mean speeches related to the affairs of characters themselves [35]

The Praveśaka maintains Sāgara, is to be used in between two Acts and there too, at the beginning of an Act and never in the middle or end [36] It thus follows that a Praveśaka should not occur at the beginning of the Act I of a play Dhanañjaya, Viśvanātha and Śingabhūpāla state this convention more explicitly [37] But the *Nātya-darpana* maintains that this is the opinion of some theorists, some do not allow a Praveśaka at the beginning of the first Act [38] Śāradātanaya also says that generally the Praveśaka is prohibited at the beginning of the first Act [39] Abhinava-

gupta also maintains that the Praveśaka is to be used in between two Acts[40] From the standpoint of Sāgara it may be argued that as the Praveśaka is to introduce the *pātra* of the following Act, it should be used at the beginning of that Act, and because in the Act I of a drama the *pātra* is introduced by the Sūtradhāra (or Sthāpaka) in the Prastāvana, the Praveśaka is of no use there

As a brief *re'sume'* of the entire discussion the following may be stated

(1) Indian theorists agree that the Praveśaka is to epitomize the scattered portions of the story which are not possible or permissible to be elaborately represented in Ankas

(2) The *Nātya-śāstra* as we have it, prohibits *udātta-vacana* and higher characters in the Praveśaka and prescribes only Prākṛta language there This is also the generally accepted view

(3) Mātṛgupta admits Sanskrit language and such characters as Vita, Tāpasa, Vipra, Kañcukin etc, in a Praveśaka Sāgara, Śāradātanaya and two commentators from Mithila accept this view

(4) All the theorists agree that the Praveśaka should not be used at the beginning of the first Act, but from the evidences of the *Nātya-darpana* and *Bhāva prakāśana* it appears that there were some who had no objection against the use of Praveśaka at the beginning of the first Act

(5) According to some, as recorded in the *Nātaka-laksana-ratna-kośa*, even *udātta-vacana* is permissible in a Praveśaka where it is *prakramādhīna* Sāgara takes the word in a sense which has been referred to by Abhinavagupta to be the opinion of some

(6) No character should enter the stage without prior indication This is a generally accepted theory in practice, though not expressed by any one excepting Sāgara Śubhankara and some commentators who also maintain that the Praveśaka serves to give the

prior indication of the entrance of a leading character in the immediately following Act

In conclusion, it may be pointed out that neither any one of the *nisedhas* nor the *vidhi* of the *Nātya-śāstra* regarding the Praveśaka as enumerated (in 2) above, is thought to be absolute by all the theorists It may be added here that according to the *Visnu dharmottara purāna*, two characters are to take part in a Praveśaka [41] This *purānic* injunction is but a general statement of facts, as Praveśakas are generally found to be performed by two characters, though instances of Praveśakas with only one character are not wanting The one at the beginning of the Act II of the *Svapna-vāsavadatta* may be cited here, as an example

II Viṣkambhaka (Viskambha)

All the editions of the *Nātya sāstra* describe the Viskambhaka twice each The GOS edition of the *Nātya śāstra* in the chap XVIII, while describing the Prakarana says [1]

(1) *madhyama purusairniyam yojyo viskambhako'tratattvajñaih / samskrtavacanānugatah samksepārthah pravesakavat//*

(2) *suddhah samkīrno vā dvividho viskambkako 'pi kartavyah/madhyamapātrah suddhah samkīrno nīcamadhyamakrtah//*

The KSS and KM editions here read another verse [2]

(3) *ankāntare mukhe vā prakaranam āsrítya nātake vāpi/ viskambhakastu niyatah kartavyo madhyamairadhamaih//*

Again in the chapter XIX of the GOS edition, we get a similar description of the Viskambhaka [3]

(1) *madhyama-purusa-niyojyo nātaka-mukhasandhi-mātrasañcārah/viskambhakastu kāryah purohitāmatya-kañcukibhih//*

(2) *suddhah samkirno vā dvividho viskambhakastu vijñeyah/madhyama-pātraih suddhah samkirno nicamadhyama-krtah//*

The commentary of Abhinava-gupta on these two verses of the chapter XIX is not available On the otherhand, the first one of these two verses is attributed to Kohala by Abhinavagupta[4] and the second one is a copy of the second verse quoted above from the chapter XVIII Thus these two verses appear to be interpolations, as stated by the editor[5] The verse, attributed to Kohala by Abhinava-gupta is also not very unsimilar to the first verse quoted above from the chapter XVIII Thus, the authenticity of almost the entire definition of the Viṣkambhaka becomes questionable However, according to the *Nāṭya-śāstra* as it stands now

(a) Viṣkambhaka serves the same purpose as the Praveśaka Like Praveśaka it is also used to convey to the audience in a summary way those events of the plot which are not represented in Act Viṣkambhaka is *sāmkṣepārtha* like the Praveśaka (*praveśakavat*)

(b) A Viṣkambhaka may be either *śuddha* or *samkīrṇa* In a Śuddha-viṣkambhaka, only Sanskrit is to be used by a *madhyama* character or characters, while in a Saṃkīrṇa-viṣkambhaka, there should be both Sanskrit and Prakrit-speaking characters (*nīca-madhyama-pātra*)

Thus the use of Sanskrit is the only mark that distinguishes a Viṣkambhaka from a Praveśaka where only Prakrit is to be used[5a] It is also clear from the above that the *Nāṭya-śāstra* recognises Praveśaka along with the Anka, as the main device of representation and Viṣkambhaka is considered as nothing but Praveśaka with the use of Sanskrit Abhinava gupta also takes the word Praveśaka of the *Nāṭya-śāstra* in several places, as shown before, to stand for the five Arthopakṣepakas and also for Viṣkambhaka[6] But in other later works, excepting the *Nāṭaka-lakṣaṇa-ratna-kośa* and *Śṛngāra-prakāśa*[7], Viṣkambhaka is found to be defined first and the definition of the Praveśaka comes as an *atideśa* These later authorities, however, follow the *Nāṭya-śāstra* closely, so far as the nature and function of the Viṣkambhaka and Praveśaka are concerned[8]

Following the *Nāṭya-śāstra* Sāgara also admits that the Viṣkambhaka does not differ materially from the Praveśaka, it is *pravesakasthānīya*[9], and is of two kinds *śuddha* and *saṃkīrṇa* Only Sanskrit is to be used in the Śuddha-viṣkambhaka, if an inferior character, speaking Prakrit is also involved, it is Sankīrṇa-viṣkambhaka[10] But it has been shown that Sāgara following Mātṛgupta permits Sanskrit-speaking *madhyama* characters to take part in a Praveśaka and as such, the use of Sanskrit or the participation of a *madhyama* character cannot be the mark to distinguish a Viskambhaka from a Praveśaka To show the distinction between the two, Sāgara quotes from an anonymous source and adds his comment

kuto 'pi svecchayā prāptah sambaddho nabhayorapi/
viskambhakah vijñeyah kathārthasyāpi sūcakah// kuto 'pi hetoh svayam evāgatah/sambaddho nobhayorapi nāyaka-tadvipakṣa-
yorapi na pratibaddhah//[11]

The above verse occurs also in the *Bhāva prakāśana* and *Sangīta-dāmodara*[12] Among the commentators Rucipati and Jagadhara quote the verse and ascribe it to Bharata Śankara also quotes it but gives no name of the source[13] Rucipati further says *viskambhako nāma pātrabhedah* This gives a clear hint to the implication of the above verse and Sāgara's comment thereon A Viskambhaka is to be carried on by a character or characters who should not be directly connected with the hero or his enemy The particular type of character thus involved, is to enter the stage out of his own accord and should indicate relevant matters of the plot

Sāgara tries to give an etymology of the word and says that a Viṣkambhaka is so called as it supports (the progress of the action) out of joy[14] Dr Raghavan remarks, "It is usual to interpret Viskambhaka on the basis of the meaning, the supporting thing, its relation to exhilaration mentioned by the NLRK is original, but not universally applicable"[15] Sāgara also does not claim it to be so Abhinavagupta says, *viṣkambhayatyupastambhayatīti viskambhakah,* and this sense has been made more clear in the *Nātya darpana* when

it says that the Viṣkambhaka supports the action by linking (the scattered portions of the story) [16]

From the above discussion, it appears that Sāgara admits of no essential distinction between the Viṣkambhaka and Praveśaka In common with other theorists he maintains that there should be at least one Sanskrit speaking *madhyamapātra* in a Viṣkambhaka But neither Sanskrit speech nor *madhyamapātra* is prohibited in a Praveśaka according to the *Nātaka-laksana-ratna-kośa* A Praveśaka maintains Sāgara, indicates the entrance of the next leading character and this seems to be the only dtstinguishing feature of a Praveśaka over Viṣkambhaka in his opinion

It has been shown before that with other theorists Sāgara also do not admit the use of Praveśaka at the beginning of the first Act of a drama, though the *Nātya-darpana* refers to the view as maintained by some As to the position of the Viṣkambhaka, Sāgara maintains silence and this may be explained as his consent to its use either between two Acts or at the beginning of the first Act Abhinava-gupta informs us that Kohala favours the use of the Viṣkambhaka at the beginning of the first Act only and this is corroborated by Rāmacandra-Guṇacandra, while Śāradātanaya attributes the view to Bhoja [17] Abhinava-gupta himself maintains that unlike the Praveśaka, the Viṣkambhaka may be used at the beginning of the first Act, but this does not mean that it should not be used between two Acts, i e, it may be used between two Acts and also between the Prastāvanā and the first Act [18] This is also the generally accepted convention [19]

Dr M M Ghosh observes, "First it (Viṣkambhaka) related to the Nāṭaka" and that perhaps in a later stage of the development of Indian drama, it came to be related to the Prakaraṇa also [20] But the *Nātya-śāstra* (GOṢ XVIII) defines the Viṣkambhaka while describing the Prakaraṇa and the definition found in the chap XIX (GOS) has been suspected to be interpolation Bhoja clearly states that the Viṣkambhaka, serving the purpose of the Praveśaka, is to be used here in the Prakaraṇa, and Sanskrit speaking

madhyama-pātras are to take part in it [20a] Abhinava gupta also maintains that the Viṣkambhaka is much more useful in a Prakaraṇa which contains a large number of middling characters [21] This makes the very reverse of Dr M M Ghosh's above observation more probable The *Nāṭaka lakṣana ratna-kośa* gives the view of Cārāyana who favours the use of Viṣkambhaka in Nāṭaka and Prakarana alike [22] But in another place while describing the Prakarana Sāgara asserts that Viskambhaka is obligatory in Prakaraṇa [22a] The KM and KSS editions of the *Nāṭya-śāstra* read a verse *ankāntare mukhevā* etc as quoted above,[23] that restricts the use of Viskambhaka in Nātaka and Prakarana only Another verse, that occurs in all the editions of the *Nātya-śāstra* clearly states *prakarana nātaka viṣaye praveśakah samvidhātavyah* Abhinavagupta in his commentary on this verse says that the scope of the theme in *rūpakas* other than the Nātaka and Prakarana is limited, so, the Praveśaka is not a necessity there [24] Here Pravesaka undoubtedly stands also for the Viṣkambhaka For the same reason the *Natya-darpana* restricts the use of the two in Nātaka, Prakaraṇa, Nātikā and Prakaraṇī [25] the last two types of plays are later developments in the model of the first two respectively It thus appears that according to the established principle of dramaturgy, the use of Praveśaka and Viṣkambhaka is recommended in Nātaka and Prakarana alike for the representation of complicated plots This principle, as shown above, is also supported by the canons of the *Nāṭya-śāstra* [26]

III Ankāvatāra (Garbhānka)

There has been a longstanding confusion regarding the nature and utility of Ankāvatāra and Ankamukha The introduction of other two terms Garbhānka and Ankāsya by some theorists has made the problem more complicated Sāgara, however, takes no note of these two terms and explains only Ankāvatāra and Ankamukha

Ankāvatāra, says Sāgara, is the transition of an Act, *ankasyāvataranam*,[1] and then quotes the following definition from an anonymous source,

samāpyamāna ekasminnanke hyanyasya sūcanam/
samāsato hi nātyoktaih (*nātyajñaih* or *nātyoktyā* [2]) *so'ankāvatāra isyate* [2]//

The confused text of the *Bhāva-prakāśana* gives, with a minor difference in reading, this definition of the Ankāvatāra[3] along with the other definition of the same from the *Daśa-rūpaka* Jagaddhara in his commentary on the *Mālatī-mādhava* quotes this definition of the Ankāvatāra [4] Dr Raghavan informs us that the above verse is quoted by Bahurūpa Misra in his commentary of the *Dasa rūpaka* and is ascribed to the Dvādasasāhasrī [5] According to the above view, Ankāvatāra is the indication of the next Act by means of short (dramatic or cryptic) speech at the end of the preceding Act Sāgara illustrates this Ankāvatāra by the closing verse of the Act I of the *Nāgānanda* The hero of the drama here in this verse, describes the plight of an elephant due to the scorching heat of the mid day sun and Sāgara means to say that this indicates the representation of the longing of the hero for the heroine in the next Act [6] It may be noted here that the Act II depicts the longing of both the hero and heroine for each other It thus appears that Ankāvatāra, according to this view, is the dramatic fore-shadowing of the events of the next Act, at the end of the preceding Act Jagaddhara also takes it in this sense as appears from the context and his comment [7] It is important to note here that there is a Pravesaka between Acts I and II of the *Nāgānanda* Similarly a Viṣkambhaka intervenes between the Acts VIII and IX of the *Mālatī-mādhava* Thus it appears that the above view on Ankāvatāra admits the intervention of an interlude between the two Acts concerned But this is opposed by the *Daśa rūpaka* and its followers, as will be shown It is curious that Viśvanātha practically follows the *Daśa-rūpaka* in defining the Ankāvatāra but, for illustration cites the transition of the Act VI from the Act V of the *Abhijñāna-śakuntala*, and between these two Acts there is also

a Pravasaka, the fisherman scene [8] Dr K K Datta Sastri informs us "The Bengal recension of the drama, however, deems it (the Pravesaka) as a part and parcel of the fifth Act and gives it the designation Ankāvatāra" The said scholar also shows reasons and justifies the standpoint of the Bengal recension in designating the fisherman scene itself as an Ankāvatāra instead of Praveśaka [9] But the theorists, as shown above, do not maintain that the interlude itself is the Ankāvatāra Thus, according to the school of thought followed by Sāgara, Ankāvatāra consists in prior indication to the events of the next Act at the close of the preceding Act, and there may be the intervention of an interlude between the Acts concerned

According to the *Daśa rūpaka* as interpreted by Dhanika, that is the case of Ankāvatāra when without any intervention of a Viṣkambhaka and Praveśaka, the next Act commences as a continuation of the preceding one being just hinted at by some dramatic personae,[10] evidently at the close of the preceding Act For illustration, Dhanika cites the passing of the first Act to the second in the *Mālavikāgnimitra* [11] This is the generally accepted view regarding the Ankāvatāra. The *Bhāva-Prakāśana* in its usual way, reproduces the above definition and illustration from the *Daśa-rūpaka* along with the other definition, as stated before [12] The *Sāhitya-darpana* also gives a similar definition of the Ankāvatāra,[13] though the illustration cited goes to support the view of Sāgara, as pointed out before Vidyānātha endorses the view of Dhanañjaya [14] Śinga bhūpāla cites the same illustration as in the Avaloka and seems to follow the *Daśa rūpaka* when he defines the Ankāvatāra as, where all the characters of the preceding Act enter the next Act to represent the continuation of the same event [15] Rūpa Gosvāmin reproduces this definition of the *Rasārnava sudhākara* with a minor modification [16] Thus, according to this group of theorists headed by Dhanañjaya, Ankāvatāra is the device for passing from one Act to another without any intervention of an interlude.

From the *Nātya-sāstra* and *Abhinava bhārati* we get at least three more or less similar but confusing definitions of the Ankāvatāra The GOS version in chapter XIX defines it as

ankānta eva cānka nipatati yasmin prayogam āsādya/
bijārtha-yukti-yukto jñeyo hyankāvatāro 'sau//[17]

But the commentary of Abhinavagupta on this verse is not found In another place, however, Abhinava-gupta gives almost an identical definition of the Ankāvatāra and seems to regard the same as from the *Nātya-sāstra*[18] According to this definition, when in practice an Act comes immediately after the close of another and is related to the central theme, it is Ankāvatāra The incident represented in the preceding Act, directly continues to the following Act, as Abhinavagupta seems to understand it[19] This is exactly what the *Dasa rūpaka* says about Ankāvatāra more clearly The *Nātya-darpana* also gives a similar definition of the Ankā vatāra and cited the same illustration as in the Avaloka[20]

"That there was further confusion", regarding the Ankā-vatāra is evident not from the *Nātya darpana* alone, as informs Dr Raghavan,[21] but from the *Abhinava-bhārati* itself which the *Nātya-darpana* follows The name of the *Śrngāra-prakāśa* also cannot be omitted as the source of the confusion noticed in the *Nātya darpana* Abhinava-gupta informs us that Kohala defines Ankāvatāra, a kind of Anka as, *ankasyānkāntare yogastvavatārah prakirtitah*[22] i e when one Act is directly connected with the other, it is Ankāvatāra This Ankāvatāra of Kohala appears to be the same as that of the *Nātya-śāstra*, as discussed before Abhinava-gupta himself, on the other hand, says that when in an Act the central theme of all other Acts, i e., the Bija is introduced, it is called Avatā-rānka The illustration is cited from the Act II of the *Ratnāvali* where Susangatā in appreciation of Sāgarikā's love for the king remarks 'Such a bride should desire such a groom"[23] It is apparent that Abhinava gupta here gives practically a separate definition of the Avatārānka than that is given by Kohala whose view he himself quotes Now this Avatārānka of Abhinavagupta is nothing but Ankāvatāra and thus we get two definitions of the same from Abhinava-gupta himself

(1) Passing from one Act to another without any break, this is the most common view, supported by the *Nātya śāstra* and is held by Kohala, Dhanañjaya and others

(2) Introduction of the central theme of all other Acts in one Act,—first found in the *Abhinava-bhāratī*

The encyclopaedic text of Bhoja's *Śrngāra-prakāśa* is much more confusing In one place in the chapter XI it describes Praveśaka, Viskambhaka, Anka-mukha, Garbhānka and Cūlikā, but omits Ankāvatāra [24] Here the Garbhānka has been described as

ankāntare parānko nipatati yasmin prayogam āsādya/
bijārtha-yukti-yukto grabhānko nāma sa jñeyah//

This Garbhānka of Bhoja is the Ankāvatāra of the *Nātya-śāstra* and *Abhinava-bhārati* [25] In antother place we find that the name of the Ankamukha is missing and Ankāvatāra is included and thus the number five is not disturbed [26] Again in the same chapter we find another description of Garbhānka, where it has been stated to be a synonym of Ankāvatāra[27]

bijārtha-yukti-mān anko yo'nkeṣvekan prayujyate/
sa nātakesu garbhānko 'nkāvatāraśca kathyate//

According to this view, among the Acts the one which is *bījārthayukti-mān* (containing the introduction of the central theme, i e the Bīja) is called the Garbhānka or Ankāvatāra This definition of Garbhānka Ankāvatāra is offered in another words by Abhinava gupta as that of Avatārānka [28] Bhoja, as it appears from the above, gives two separate definitions one of the Garbhānka and the other of the both Gar bhānka and Ankāvatāra The Ankāvatāra of the *Nātya-śāstra* and others has been taken as the Garbhānka, and the Avatārānka of Abhinava gupta has been recognised as Garbhānka or Ankāvatāra Śāradātanaya also seems to understand Garbhānka as another name of the Ankāvatāra, but it has been pointed out before that he records both the views, one held by Sāgara and the other found in the *Nātya-śāstra*, *Dāsa-rūpaka* etc We are not sure with what Ankāvatāra Śāradātanaya indentifies the Garbhānka

The *Nātya-darpana* first sets forth the most common view on Ankāvatāra[30] and then practically in the words of Abhinava-gupta records his view on Avatārānka as being the definition of Ankāvatāra according to some The same illustration as found in the *Abhinava-bhārati* has also been cited,[31] and then is stated

ayam ca garbhānko 'pyucyate/yadāhuh
ankāntareva cānko nipatati yasmin prayogam āsādya/
bījārtha yukti yukto garbhānko nāma vijñeyah// iti/[32]

This verse is undoubtedly the same as found in the *Nātya sāstra* as the definition of the Ankāvatāra But the slight changes in readings of underlined words here have completely changed the meaning of the verse The verse, as it is, means that when an Anka comes within another Anka, it is called Garbhānka But this does not appear to be the intended meaning of the authors, as the verse has been cited to support the view that Garbhānka is Ankāvatāra. None of the two definitions of Ankāvatāra, given before by themselves can be taken as fully identical with this definition of Garbhānka It is not also clear which one of two Ankāvatāras according to two different views is intended to be referred to by the pronoun *ayam* Most probably the Ankāvatāra according to the common view is meant here by *ayam* and Dr K K Datta Shastri rightly opines that this form of Garbhānka is obviously based on a doutful version of the *Nātya-śāstra*, available to the authors of the *Nātya-darpana*[33]

In practice also, we find that the introduction of some sort of a stage performancc within the stage came to be a recognised dramatic device even from the time of Kālidāsa In the Act II of the *Mālavikāgnimitra*, there is a solo performance of Chalitaka type of dance by Mālavikā, followed by songs Śrīharṣa, in the 7th century, made a further development of the idea In the Act III of his *Priyadarśikā* that we actually find is almost an embryo drama (to use Keith's terminology), a small play with bits of preliminary details within a play, and in the text it is rightly named as Garbha-nātaka Bhavabhūti in the last

Act of the *Uttaracarita* and Rājaśekhara in the Act III of his *Balarāmāyana* adopt the same device

In the realm of dramaturgy, as it appears from above discussion, Garbhānka, as a device of the representation of plot appears first in the *Srngāra prakāsa* of Bhoja in the 11th century, so far as extant texts are concerned But here and also in the *Nātya-darpana* (12th cent) and *Bhāva-prakāsana* (13th cen), it is treated as indentical with Ankāvatāra The *Nātya-darpana*, however, records a new definition of Garbhānka according to which the above old practice of inserting a dramatic representation within the body of an Act seems to be first recognised in the theory The definition concerned, as quoted before, is apparently taken from the *Nātya-sāstra* but with significant changes in reading This definition with its basis in the *Nātya sāstra* was most probably shaped by some theorist with an eye on the said old practice and was included in some version of the *Nātya-sāstra*, reasonably long before Rāmacandra-Gunacandra who without any question to its authenticity included it in their work

Later in the 14th century, Viśvanātha and Śingabhūpāla took up Garbhānka but not as an Arthopaksepaka They treated it as topically related to Anka According to Viśvanātha, Garbhānka is a play with *rangadvāra* and *āmukha* within a play As an illustration Viśvanātha cites the *Sītā svayamvara* scene,[34] called a Garbhānka by the poet himself in the Act III of the *Bālarāmāyana*[35] Śinga-bhūpāla describes Garbhānka in the same light but more elaborately[36] and Rūpa Gosvāmin follows him closely[37] This is in brief the history of Garbhānka in theory and practice[38]

IV ANKA-MUKHA (Ankāsya)

The *Nātaka laksana-ratna kośa* defines Anka-mukha, as the Act where there is a rèsumè of the leading ideas of all the following Acts[1] The illustration is cited from the opening scene of the Mālatī-mādhava where there is an introductory report of all the main events to follow in

succeeding Acts [2] In the text, however, the sence is called a Miśra viṣkambhaka The *Bhāva-prakāsana*, as usual, with other views gives the above definition and illustration of Anka-mukha [3] Dr Raghavan informs us that Bahurūpa wrongly ascribes the definition to Bharata (*satsahasrīkāra*) [4] As in the case of Ankāvatāra, Sāgara's view of Anka-mukha also is quite different from the more common conception According to Sāgara Ankāvatāra consists in the prior indication of the events of the next Act at the close of an Act, and Anka-mukha means a résumè of the events of all other Acts in a particular Act Thus, from this standpoint the difference between the two is clear But this Anka-mukha of Sāgara is the Avatārānka (Ankāvatāra) of Abhinavagupta as explained before

The definition of the Anka-mukha, as available in the *Nātya sāstra* but which has been ascribed to Kohala bv Abhinavagupta[5], means that when the detached beginning of an Act is linked us by means of prior indication by some male or female character, evidently in the previous Act, it is called Anka mukha In principle, this definition of Anka-mukha is supported by Dhanañjaya, Rāmacandra and Śingabhūpāla, but they use the term Ankāsya instead of Anka mukha, and in the *Nāṭya-darpana* both the terms are clearly stated to be synonyms [6] Bhoja also gives the definition from the *Nātya śāstra* [7] Śāradātanaya while enumerating the Arthopakṣepakas uses the term Ankāsya,[8] but in his usual way gives all the variant definitions of Ankāsya and Anka-mukha He quotes the definition and illustration of Ankāsya verbatim from the *Dasa-rūpaka* and *Avaloka* respectively[9] and from the *Nātaka-lakṣaṇa-ratna-kosa* he takes those of Anka-mukha [10] Again he gives another definition of Ankāsya which is very similar in form to that found in the *Rasārnava-sudhākara* and in matter to that of the *Daśa-rūpaka*, and a second of Anka-mukha which appears to be similar to that found in the *Nātya-śāstra* [11] Thus *Bhāva-prakāśana* seems to give two definitions of each of the Anka mukha and Ankāsya which appear to be recognised here as two separate devices But the number of the Arthopakse-

pakas is five and Śāradātanaya seems to have no intention to distrub this fact recognised by all It may thus be supposed that Śāradātanaya takes Anka-mukha and Ankāsya as the two names of the same device but gives all the available definitions with the name Anka-mukha or Ankāsya as found in his sources Viśvanātha defines and illustrates Anka-mukha and his definition is quite in line with that of Sāgara and the illustration is also the same as in the *Nātaka-laksana ratna-kosa* i e, from the beginning of the *Mālati-mādhava*[12] Then he simply quotes the definition and illustration of Ankāsya from the *Dasa rūpaka* and *Avaloka* and also frankly admits *etacca dhanika matānusā-renoktam*[13] Lastly Viśvanātha informs us that according to some this Ankāsya is covered by the definition of Ankā-vatāra[14] It is thus clear that he himself does not recognise Dhanika's form of Ankāsya Rūpa Gosvāmin, though at the very beginning of his *Nātaka-candrikā* despises the *prakriyās* of Viśvanātha,[15] yet follows him closely in respect of Anka-mukha He first gives the definition of Anka mukha from the *Sāhitya-darpana* with the word *ankāsya* in place of *anka-mukha* in the source, but remarks that this Ankāsya is identical with the Anka-mukha according to some Then the definition of Ankāsya is quoted, apparently from the *Rasāranva-sudhākara* with the remark that it is covered by Ankāvatāra according to some[16] Thus it appears that Rūpa Gosvāmin prefers to use the term Ankāsya but follows Viśvanātha, so far as the treatment of the topic is concerned It may be noted here that the definition of Ankāsya as found in the *Daśa-rūpaka* and *Rasārnava-sudhākara* is similar to that of the Anka-mukha of the *Nātya-śāstra* and that again has been ascribed to Kohala by Abhinavagupta as stated before But we have seen that Sāgara defines Ankāvatāra as the indication of the following Act by means of a cryptic speech at the end of the preceding Act This is undoubtedly similar if not identical, to the definition of Anka-mukha, as available in the *Nātya-sāstra* and ascribed to Kohala by Abhinava-gupta

Regarding the term Ankāsya it may be said that among the texts available to us, it is first found in the *Dasa rūpaka* The term itself signifies nothing new, only *mukha* of Anka-mukha of the *Nātya sāstra* is substituted by its synonym *āsya* and this may be supposed to be due to metre causa, as it appears from the definition of Ankāsya in the *Dasa-rūpaka* Sāgara and Bhoja stick to the old term Other theorists who use the term Ankāsya either directly follow the *Dasa-rūpaka* or record its view as reference only

We thus get two distinct views before us regarding the nature of Anka-mukha

(1) It is the resume of the leading events of all other Acts This is the view of Sāgara Śāradātanaya records this definition of Sāgara and Bahurūpa ascribes the same to *Satsahasrīkāra* i e, to Bharata, but it is not found in the present *Nātya sāstra* Viśvanātha gives a similar definition of Anka-mukha and Rūpa Gosvāmin follows him The definition of Anka mukha, as available in the *Nātaka-laksana-ratna kosa* is similar to that of Avatārānka (Ankāvatāra) of Abhinavagupta

(2) According to the *Nātya-sāstra* (or Kohala in the opinion of Abhinavagupta) Anka-mukha links up the detached beginning of an Act by means of prior indication This is the most common view and is supported by Boja, Dhanañjaya, Rāmacandra Guṇacandra and Śingabhūpāla Śāradātanaya also records the view But this definition of Anka-mukha is similar to that of Ankāvatāra as found in the *Nātaka laksana ratna-kosa* Viśvanātha and Rūpa Gosvāmin, perhaps due to the influence of Sāgara, maintain that this Anka mukha (Ankāsya) is covered by Ankāvatāra of some

It thus appears that there has been a long standing confusion regarding the nature of Ankāvatāra and Anka mukha with its root in the *Nātya sāstra* and *Abhinava-bhārati* In the present state of our knowledge and also with the present *Nātya-sāstra* in our hand we cannot say

which one of the two views, stated above, is earlier The *Nāṭaka-lakṣaṇa-ratna-kośa* maintains silence regarding the source of the definitions of both Aṅkāvatāra and Anka mukha, but the view upheld therein cannot be declared later at least in the face of Bahurūpa's opinion, as stated before The view had also enjoyed a wide recognition, and this is evident from the works of some commentators and theorists, as shown before Had it been a theory of obscure or later origin or of Sāgara's own, it would not have been recognised by them Who knows whether there was a version of the *Nāṭya-śāstra* or some similar renowned work available to Sāgara from which these views were derived

V Cūlikā

Sāgara says that Cūlikā is the name conventionally used to denote the speeches uttered by persons from behind the screen to serve some dramatic purpose.[1] In support of this statement Sāgara quotes

yathā patī-madhya-gataiḥ sūta-māgadha-vandibhiḥ|
arthopakṣepanaṁ yatra kriyate sā hi cūliketi||[2]

Cūlikā neither indicates some future event necessarily, nor introduces a character on the stage always. When something related to the plot is hinted, indicated or reported from behind the curtain, it is called Cūlikā, and this is the common view[3] Sāgara maintains that generally Sūtas (charioteers), Māgadhas (panegyrists) and Vandins do the job The word *vandinah* has been taken to mean Nagnācāryas,[4] referring to minstrels (not to naked teachers) as has been shown by Dr Rāghavan with evidences from lexicons[4a] But the word in this sense is not of common use and the reading may be emended as, *nāndyācāryah*, meaning *mangala-pāṭhakas*[4b] Sāgara further maintains that others, even leading characters may also take part in a Cūlikā and it is not intended that only the characters, mentioned above should always perform it[5] This

contention is supported with the views of Bharata and Aśmakutta[6]

ata eva munirbharatācary / asmakuttasca/
antah patinivistair yat kriyate'rtha-nivedanam/
antar yamanikā-samsthaiś-cūlikārtha-prakāsanam//

It is evident that this is not a full werse, as is treated in the text of the *Nātaka-laksana-ratna kosa*, but two halves of two separate verses from two different sources and Sāgara himself means to say so in *ata eva* etc, as above Both, however, mean the samething that Cūlikā is the informatnin concerning the plot conveyed from behind the curtain by anyone

Abhinavagupta informs us that Kohala defines Cūdā (*cūlikā*) as *arthopaksepanam cūdā bahvarthaih sūta-vandibhih* [7] It is interesting to note that Kohala also assigns the task of performing the Cūdā to such roles as Sūtas and Vandins etc The *Nātya-darpana* gives two names of this device viz, Cūlā and Cūlikā and then says *'sā cūdeva culikā'* [8] From all these it appears that Cūdā, as given by Kohala, was the original name and the Cūlā and Cūlikā came from it

Śingabhūpāla gives a detailed account of Cūlikā[9] and expressly states that it may occur at the beginning, middle or end of an Act and this has been taken up by Rūpa Gosvāmin [10] In the *Rasārnava-sudhākara* a distinction has beeu drawn between Cūlikā and Khandacūlikā The former is the same as maintained by all other authorities But when at the beginning of an Act, one character on the stage and the other behind the curtain take part in conversation and serve the purpose of Cūlikā, it is Khanda-cūlikā Śingabhūpāla points out that others call it a case of Viskambhaka, but he himself does not perfer to call it so, *enām viskambham evānye prāhur naitan matam mama* [11] The illustration of this Khanda-cūllkā has been cited from the Act I of the *Bālarāmāyana* of Rājaśekhara [12] But this is not the common view of Cūlikā

VI A general review of the Arthopakṣepakas

The five Arthopaksepakas have been explained with a comparative study of the theories advanced by different authorities There is a confusion regarding the term Arthopakṣepaka itself The *Nātya-śāstra*, as we have it, uses the term only once in the chapter XIX (GOS) where all the five have been defined [1] The two interludes, Praveśaka and Viṣkambhaka, however, are elaborately treated in the previous chapter The verse that enumerates the five and contains the term Arthopaksepaka and also the verses which define the five in the chapter XIX of the *Nātya sāstra* (GOS) are held to be spurious by the editor of the GOS edition[2] on the grounds that (i) some of the manuscripts omit these verses, (ii) Abhinava's commentary on them are not available, (iii) some of these verses are mere repetitions as they are found in the previous chapter, and (iv) some of them are identical with the verses of Kohala, quoted by Abhinavagupta But Dr K K Datta Shastri maintains that these verses of the *Nātya-śāstra* cannon be held spurious because, (i) omission of a passage in one or other manuscript does not necessarily imply its spuriousness, (ii) Abhinavagupta does not explain each and every passage of *Nātya-sāstra*, (iii) repetitions are not totally unknown to the *Nātya-sāstra*, (iv) verses attributed to Kohala by Abhinava may be considered as taken from the *Nātya-sāstra* verbatim by Kohala himself [3] Dr Shastri has justified each and every one of these contentions with sufficient evidences from the *Nātya-śāstra*, *Abhinava-bhāratī* and the *Nātaka-laksana-ratna kosa*, But he himself admits that the text of the *Nātya-śāstra* is extremely uncertain in this portion [4] Moreover, what portions of the present *Nātya sāstra* are pre-Bharatan, post-Bharatan, and Bharatan is yet to be finally settled Kohala is presented before us in the *Nātya-śāstra* as one of the most prominent pupil of the sage Bharata and he has been entrusted with the duty of treating all matters left out in the *Nāṭya-śāstra* [5] His "relation with the *Nātya śāstra* is not quite clear" The time and extent of the supposed influence[6] of his

work on the redactors of the *Nātya sāstra* has not yet been properly assessed It may also be supposed that many verses of some earlier version of the *Nātya-sāstra* were taken verbatim by Kohala in his work and many verses from which, on the other hand, were included in the *Nātya sāstra* long before Abhinavagupta So, if some verses appear as identical with quotations from Kohala, we are not fully justified to call them spurious It is also a fact that Abhinavagupta himself regards Kohala in some places as coeval with Bharata[7] Moreover, the definition of Ankāvatāra, as quoted in the *Abhinava-bhārat* with the introduc tory remark *yathoktam*, shows that Abhinavagupta himself recognises it as taken from the *Nātya-sāstra* This definition is almost identical with that found in the chap XIX of the (GOS) *Nātya sāstra* [7a] In another place Abhinava gupta remarks [8] *tathā ca kohalo 'arthopaksepa-pañcakam uktavān*, i c, Kohala enumerated the five Arthopakṣepakas If we are to believe on the evidence of this statement of Abhinavagupta that Kohala first defined each of the five Arthopaksepakas, then we are to accept that the above mentioned definition of Ankāvatāra was taken by Abhinavagupta from the work of Kohala But Abhinavagupta himself does not appear to have meant that, as shown above We have seen that the *Nātya-sāstra*, elaborately treats Praveśaka and Viskambhaka in chapter XVIII (GOS) In chapter XIX (GOS) along with these two other three Arthopaksepakas are defined Of these three the definition of Ankāvatāra appears to be genuine from the above evidence of the *Abhinava-bhārati* From all these it appears that the definitions of all the five were there and Kohala brought them under one general term Arthopaksepaka, enumerated the five as Abhinavagupta puts it, and systema tised the whole scheme Kohala thus, may be credited with the coining of the term Arthopaksepaka More over, Abhinavagupta most reasonably points out that the *Nātya-sāstra* uses the term Praveśaka in several places instead of Arthopakṣepaka, as a generic one to signify either all the five devices or the two main ones

Praveśaka and Viskambhaka [9] Had the term Arthopakṣepaka been known originally, it could have been conveniently used This term appears once in the *Nāṭya śāstra* (GOS XIX 110) in the verse that enumerates the names of five devices and this verse may be said to be included in the *Nāṭya-śāstra* after Kohala

An Act in a Sanskrit drama, as has been shown before, may consist in itself of more than one scenes But Praveśaka and Viṣkambhaka are clear cut scenes in the modern sense of the term The back-ground is never represented as changed in a Praveśaka or Viskambhaka, as is very often done in an Act But regarding other three Arthopaksepakas, it may be said that they are never treated, either tn theory or in practice, as separate scenes outside an Act Ankāvatāra and Anka-mukha are always included within one or other of the Acts and are never treated as entities exterior to the Acts like Pravesaka or Viṣkambhaka [10] Cūlikā consists of simply in the indication of something from behind the screen and nothing more [11] So, if it occurs even at the very beginning of an Act, it cannot be taken as a separate scene [12] Thus, generally speaking Ankāvatāra and Anka-mukha signify the nature of the beginning of an Act or a particular relation between two Acts We have also seen that *ākāsa-vacana* and *nepathya vacana* are taken by Mātṛgupta, Sāgara and others as Sandhyantaras Cūlikā (i e, utterance of something from behind the screen) in an Act is nothing but *nepathya vacana* i e, a Sandhyantara and cannot be included in the Arthopakṣepakas Like the Ankāvatāra and Anka-mukha Cūlikā, perhaps, was also used to denote a particular style of beginning of an Act Most probably it was taken to mean the starting of an Act with the indication of something from behind the screen through *nepathya-vacana* The Viṣkambhaka at the beginning of the Act II and Acts III and V proper, of the *Uttara-rāma-carita* start with Cūlikā Thus these three Arthopakṣepakas (viz, Anka mukha, Ankāvatāra and Cūlikā) denote the modes of the beginning of Acts

The above seems to be the view of Kohala who maintains

that there are three types af Acts marked by Aṅkāvatāra, Cūdā (Cūlikā) and Anka mukha, as Abhinavagupta informs us [13] It thus appears that according to Kohala the Anka itself is the main Arthopaksepaka, because the three types of these Ankas have been included in the five Arthopaksepakas by himself [14] Sāgara also maintains that the Arthkpaksepakas are but *artha pratipādakas*, those which set forth or introduce the theme of the drama [15] In this sense also Anka may be taken as an Arthapratipādaka

From the view point of representation on the stage the *Nātya-sāstra* originally appears to have recommended the division of the plot into a number of acts (Ankas) and scenes (Praveśaka and Viskambhaka) to maintain a link of of the theme The definitions of three types of Ankas, marked by Ankāvatāra, Anka-mukha and Cūlikā were there in the *Nātya sāstra* But perhaps, it was not clearly stated that they were the there varieties of Acts Kohala, as it appears from the above discussion, first brought all the devices of reprsentation of the plot, under one general term Arthopaksepaka and enumerated the names of five Arthopakṣepakas and clearly stated that Ankāvatāra, Anka-mukha and Cūlikā are but three marks of Acts Being the modes of their beginning these three appear to have been taken as the marks of Acts by Kohala

Sāgara seems to be conscious of this old conception He after fully describing the Anka, begins his discussion on the Arthopaksepakas with the remark *sampratyanka-vidhayā pravesakādaya ucyante,* [16] implying thereby that from the view point of representation on the stage before an audience, the Pravesaka etc do not differ materially from an Anka

The nature and function of the two types of interludes, Pravesaka and Viṣkambhaka, which are well marked scenes, have been elaborately discussed It has also been shown that Sāgara, following the *Nātya sāstra* maintains that there is no material difference between these two He says that the Viṣkambhaka is *praveśakasthānıya* [17] Even later commentators also accept the above view Rāghava-bhatta in his

Arthadyotanikā informs us that the Pravesaka between the Acts V and VI of the *Abhijñāna-sakuntala* is called the third Praveśaka by some as there are two Viskambhakas, one in the Act III and the other in the Act IV, thus this is the third Praveśaka [18] Śankara in his *Rasa candrikā* commentary on the same drama says *pravesaka eva viskambhakah* [19]

Prof Jagirdar, on a study of the Pravesakas employed in the plays of Bhāsa, arrives at the general conclusion that the Pravesakas in Sanskrit drama in general, simply introduce the following main scenes [20] This seems to be somewhat in conformity with the view held by Sāgara that Pravesaka introduces the entrance of the following leading character [21] Prof Jagirdar further maintains that Viskambhakas are "concerned with incidents unrepresented on the stage, or supposed to have happened during the interval and also incidents connected with the hero and the heroine or the central theme "[22] According to the said scholar here lies the distinction between the two, Pravesaka and Viskambhaka, and a parallelism can be established between Viskambhaka and Greek Chorus [23] But these arguments do not seem to hold good so far as the dramas of even Kālidāsa are concerned The Dhīvara scene is a Pravesaka in the *Abhijñāna-sakuntala* but it summarises the incidents unrepresented on the stage It appears that both Pravesaka and Viṣkambhaka help the introduction of the following main Act and summarise the events or incidents unrepresented on the stage Their difference lies elsewhere and that has already been discussed

Later theorists, at least beginning from Dhanañjaya, divided the plot from the view point of representation on the stage, into two, *drsya sravya* and *sūcya* The first division is to include portions which are meant to be elaborately delineated in Acts, and the second includes events and incidents which are only to be indicated through Arthopaksepakas, as being unfit or uninteresting for elaboration and visible representation [24] All the Arthopaksepakas are thus limited as means for indication (*sūcanopāya*) This sort of division of the plot is unknown in the *Nātya-*

sāstra and Sāgara also does not recognise this division The original conception of Arthopaksepaka, consisting of three types of Ankas (marked by Ankāvatāra, Anka mukha and Cūlikā) and two types of scenes the Pravesaka and Viṣkambhaka, was totally lost A strict line of demaraction came to be drawn between Ankas and Arthopaksepakas These later theorists missed the original implication of Ankāvatāra, Anka-mukha and Cūlikā and naturally a confusion arose This confusion was worse confounded by the introduction of two new terms Garbhānka and Ankāsya An attempt has been made to bring out the original significance of the devices which seems to be maintained, at least to a reasonable extent, in the *Nātaka-lakṣana-ratna kosa*

CHAPTER X

(1) TITLE OF THE PLAY

It is an old practice that the titles of literary compositions, not to speak of dramas only, are so selected that they either contain the designation of the hero or heroine or both, or simply the main theme is indicated in the title Very often the indication of the theme and the designation of the hero or heroine are combined to form the title The matter perhaps was considered to be so simple and obvious that neithe the *Nātya-sāstra* nor most of the later texts on dramaturgy give any direction regarding the naming of dramatic compositions From the *Nātya-śāstra* we get titles of two plays, one is *Amrta-manthana*, a Samavakāra and the other is *Tripura daha*, a Dima Both these titles are indicative of themes There is another reference to a dramatic representation in the *Nātya-śāstra* where no title of the play is given but only the theme has been alluded to [1] The Mahābhāsya also seems to contain reference of subject matters of two plays [2] It thus appears that a brief statement of the subject matter served the purpose of titles of plays in the primary stage of its development But Asvaghosa names his play *Śāriputraprakarana* by mentioning the name of the leading character and this perhaps indicates the next stage

Chronologically speaking, so far as the extant texts are concerned, Sāgara first refers to a principle regarding the naming of plays The text of the *Nātaka laksana-ratna-kosa* clearly shows that Sāgara here quotes the view of some ancient authority, though the name of the source is not given It is enjoined that the title of the dramatic composition is to refer either to the Pradhāna (hero) or the Vastu (Plot) Titles of Nāṭakas like *Rāmānanda*, *Jānaki rāghava* and that of the Prakaraṇa *Mālatīmādhava* have been cited as referring to the Pradhāna and those of the Nātaka *Kundamālā* and the Prakaraṇa *Mrcchakatika* have been taken as indicating the Vastu It appears from this that by *pradhāna-nirddsa* and

vastunirdesa Sāgara simply means that the title of a drama is to contain either the designation of the hero or those of both the hero and heroine or a reference to the crucial incident of the plot Śāradātanaya means the same when he says *tannāma nāṭakādyantar (nāyakādyantar ?) garbhitārthopasucakam* [4] The use of the word *garbhitārtha* (crucial incident) is undoubtedly an improvement upon Sāgara's *vastu nirdesa*

The views expressed by Viśvanātha and Amṛtānanda in the 14th century are more elaborate The latter says, *samjñā tu nāṭakādinam nāyakenetarena va/nāyikānāyakavyākhyānāt samjñā prakaranādisu/nāṭikā-saṭṭakādinām nāyikābhir-visesanam/* [5] This view gives much stress on the designations of the hero and heroine in naming a play but falls short to explain a title like *Kunda mālā*, inasmuch as it omits the principle that the title of a play may be formed by referring to the main incident of the plot Visvanātha makes an attempt to give a more clear-cut principle and states that the title of a Nāṭaka should be *garbhitārtha-prakāśaka*, the Prakaranas etc , are to be named after the names of the hero and heroine, whereas the name of the heroine alone may serve the purpose of naming Nātikā, Sattaka etc [9] This rigid principle of Visvanātha lacks corroboration to the titles of ancient dramas Neither the title of the Nātakas *Mālavikāgnimitra* and *Jānaki-rāghava* may be said to be *garbhitārtha-prakāsaka*, nor the title *Mrechkaṭika* or *Śāriputraprakarana* is formed after the names of the hero and heroine The broad principle of the *Nāṭak-laksana-ratna kosa* seems to be more suitable to explain the titles of Sanskrit plays

It is interesting to note that Rucipati in this matter quotes, *nāṭakasya ca yan-nāma garbha-nirdista laksanam*, and ascribes it to Bharata [7] Śankara in his *Rasa-candrikā* commentary of the *Abhijñāna-śakuntala* gives a better generalisation regarding the naming of a drama He says *vastunā vastu-netrbhyām netrā nāyikayāpi va/ dvābhyām vā vastu-nārībhyām kāryā samjñā tu rūpake* [8] The commentator is silent about the source of the verse but it is evident that this single verse can justify the title of any and every sanskrit drama

(ii) Title of the Anka

Excepting the *Nātaka-lakṣana-ratna-kośa*, none of the existing works on Sanskrit dramaturgy including the *Nāṭya śāstra*, tries to formulate any principle regarding the naming of individual Acts of dramas Sāgara maintains that the Acts of a drama may also be named according to the same principle stated in connection with the naming of the drama [1] Thus, according to this view individual Acts may be named by the designation of the character taking the leading part in the Act concerned, or by the main incident delineated therein In the *Nātaka-lakṣana-ratna-kosa*, there are citations from as many as fifty-three individual Acts with titles

Abhinavagupta, Dhanika, Rāmacandra-Gunacandra and Śingabhūpāla are not found to refer the Acts by their titles Śāradātanaya and Visvanātha in many cases have cited from different Acts with titles [2] But it is interesting to note that all the names of Acts, referred to in the *Bhāva-prakāśana* and in the chapter VI of the *Sāhitya-darpana* are found in the *Nātaka-laksana-ratna-kosa* Not only the names of Acts but the citations therefrom, as given by Śāradātanaya and Visvanātha, occur in the *Nātaka-lakṣana-ratna-kośa* in similar contexts in almost all cases [3] In this matter the indebtedness of Śāradātanaya and Viśvanātha to Sāgara seems to be an undeniable fact

Now, the naming of an Act becomes necessary only when its separate entity besides the part of a whole drama, is recognised for the representation on the stage, otherwise it appears to be quite useless to attach a title to an Act Indian tradition recognises different types of one Act plays like Bhāna, Vyāyoga, Vīthī etc There was also the practice of staging individual Acts in India and this becomes evident when we take into consideration the reason behind the naming of Acts The title of a drama is required to be announced by the Sūtradhāra (or Sthāpaka) in the prelude Similarly the name of an Act was also announced when it was staged

Many of our extant dramas contain Acts with names It is very often argued, specially in connection with the one Act plays of Bhāsa, that the hereditory actors of Kerala, the Cakyars, use to stage selected Acts from renowned Sanskrit dramas[4] The *Ūrubhanga* of Bhāsa is generally taken to be such an Act of some lost lengthy *Mahābhārata*-drama [5] From our above discussion, it appears that the practice of staging selected Acts was not confined to Kerala only, more or less it was known to other parts of the country In Kerala it was a regular practice, but in other parts of the country the practice does not appear to be a regular feature of representation The silence of authorities like Abhinavagupta, Dhanañjaya etc , in the matter of either the principle of naming or referring to the names of individual Acts tends to support our contention In this connection it may also be pointed out that a well-known commentator like Jagaddhara fails to understand the implication of the name *Vakula-vithi* of the Act I of the *Mālatī-mādhava* The grove itself and a garland of *vakula* flowers play an important part in the Act and as such it is named *Vakula-vīthi* But the commentator in explaining the name quotes a definition of the Vithī, an one Act minor *rūpaka* and wrongly ascribes the definition to Bharata [6] This shows a confusion regarding the name of an Act

From a perusal of the foregoing chapters it appears that almost a separate literature had developed through ages on the dramatic plot and its analysis and division from different view points An allegation is very often levelled against Indian theorists in the field of literary criticism, that they are over zealous in classification and elaboration The validity of this allegation cannot be challenged but the reasons behind, should not be overlooked The basically thoughtful and speculative Indian mind worked out through centuries an enormous philosophical literature The rapid and parallel development of different systems of philosophy exerted its influence on literary criticism, not to speak of dramaturgy

alone A philosophical precision and logical method of classification of all details were deemed essential in every field of knowledge

From the very beginning, literary criticism in India came to be recognised as a Sāstra, giving injunctions regarding Vidhis and Nisedhas, and as a Śāstra it was expected to follow the Sāstric method of delineation Moreover, a deep regard for the works of ancient seers and contemporary demands compelled the authors to twist the ancient sayings for bringing out their own desired import and this gave rise to different interpretations of any single verse

The present *Naṭya sāstra* undoubtedly presupposes a long tradition, well developed stage convention and also a full-fledged dramatic literature of which no trace has come down to us Only a long process of observation, discrimination and experiment through centuries can give rise to such a comprehensive work as the *Nāṭya śastra* is But the literature that formed the basis of this monumental work is sunk into oblivion After the *Nātya-sāstra* was codified it acquired a sanctity, almost religious in character for which the work itself was certainly well-deserving With this *Nātya sāstra* as the foundation, an enormous literature grew up in course of time In its development, it influenced and was also influenced by the prolific growth of dramatic literature, but with a fragment of which we are at present acquainted This is the reason behind the host of theories on particular topics of dramaturgy while all the theorists owe their unswerving allegiance to the *Nātya-śāstra* An attempt has been made in the preceding chapters to explain those controversial theories which come under our discussion and show that most of them had their origin in the *sūtra*-like composition of the *Nāṭya-śāstra* itself, amenable to several interpretations

It has also been shown that a number of schools of thought developed long before Abhinavagupta and Sāgara and that these Schools maintained divergent opinions regarding the

source, structure, analysis and division of the plot The theories propounded by these schools in most cases, as has been shown, are undoubtedly very significant effort in dramatic criticism

About *Nātya śāstra* there are problems like the traditions of *Sat-sahasri*, *Dvādaśa-sahasri*, Ādi-bharata[7] etc It is generally admitted that there are two recensions of the *Nātya-śāstra* But in the preface of the GOS edition Mr M R Kavi points out that no two out of forty manuscripts of the *Nātya-sāstra*, agree completely[8] The same is the position regarding the printed versions of the text The small portion of the text that comes under our subject of discourse, shows enumerable variations in readings which have been noted in proper places whenever thought to be necessary Moreover, in the works of commentators on dramas, like Rāghava-Bhatta Jagaddhara, Rucipati, Śankara etc, some verses are found to be ascribed to Bharata which are not available in the present *Nātya-śāstra* Much weight cannot be attached to the words of these later commentators But in cases where the ascriptions are supported by a text like the *Nātaka-lakṣana-ratna-kosa* and are widely recognised, the quotations concerned can reasonably be taken as collected from some copy of the *Nātya-sāstra* In the foregoing chapters some such cases have been discussed, the most important of which are, the three ways of *bija-nyāsa*, appearance of a god at the end of a play, restriction to the entrance of a character without prior indication, and the verse *kuto'pi svecchayā* etc, distinguishing a Viskambhaka from a Praveśaka

CHAPTER XI

VRTTI

The term Vrttı ıs of specıal sıgnıficance ın almost all the branches of Sanskrıt lıterature In phılosophıcal works, ıt ıs generally used to denote functıon (*vyāpāra*), In grammar also ıt ıs used to sıgnıfy the functıon of expressıng a dıfferent meanıng other than those the parts of a partıcular word-formatıon contaın (*parārthābhıdhānam vrttıh*), and denotes Krt, Taddhıta, Samāsa, Ekaśesa and the verb-forms wıth suffixes San etc (*krt-taddhıta-samāsaıkasesa-sanādyanta-dhāturūpāh pañca vrttayah*[1]) In Alamkāra-lıterature, the sıgnıficatıve capacıty of words ıs called Vrttı, and four varıetıes of ıt (Abhıdhā, Laksanā Vyāñjanā, Tātpar ya) have generally been recognısed The sense ın whıch the term Vrttı ıs used ın Sanskrıt dramaturgy has varıously been expressed ın Englısh as 'bearıng of characters'[2], 'manner or style'[3], mode etc A perusal of the number and dıfferent types of Vrttı-s and theır nature ıs essentıal for the understandıng of the nature and functıon of Vrttı ıtself and the posıtıon of the *Nātaka-laksana-ratna-kosa* ın thıs respect It may be poınted out here that the *Nātya-sāstra*, *Bhāva-prakāsana* and *Rasārnava-sudhākara* gıve accounts of the mythıcal orıgın of the Vrttı-s of whıch Sāgara-nandın ıs quıte sılent He only says *etā vrttayas-caturvedı-samāsrayāh* Thıs sımply ındıcates the orıgın of Drama from the four Vedas

I Number of Vrttı-s

The *Nātya-śāstra* recognıses four Vrttı-s , they are, Bhāratı, Sāttvatī, Kaısıkı and Arabhatī Sāgara accepts thıs vıew[4] and does not refer to any other But there was a confusıon and ıt ıs evıdent from the *Abhınava-bhāratı*, *Bhāva-prakāsana*,

Dasa-rūpaka etc Abhinava-gupta caustically refers to the views which maintain that the number of Vrtti-s are two, three or five [5] He neither explains these views nor mentions the names of their propounders He, however, deals elaborately with the view of Udbhata and its criticism by Lollata Dr V Raghavan (then a Research Scholar), in the Journal of Oriental Research, Madras (Vol VI, pt 4 and Vol VII, pts 1 and 2 , 1932-33) elaborately discussed the entire problem concerning the Vrtti-s in all their aspects There he suggested the reasons of holding the number of Vrtti s as two and three Any and every dramatic situation consists of Vāk and Cestā, and each of these two may be either Lalita or Uddhata Bhāratī, Sāttvatī, Kaisikī and Ārabhatī are essentially the Vrtti-s of Vāk, Cestā, Lālitya and Auddhatya respectively So, "The two Vrtti-s are either the Bhārati and the Sāttvatī referring to Vāk and Cestā or the Kaiśiki and the Ārabhatī referring to Lālitya and Auddhatya" Dr Raghavan further presumes that the "vyāpāra or activity of Vāk (speech), Kāya (body) and Manas (mind)" might have given rise to the view holding the number of Vrtti-s as three [6] But the activities of Vāk and Kāya are not independent of the same of Manas There is nothing in the *nāṭya-vyāpāra* which may be conceived of as purely the activity of mind, though it is the basis of all the *vyāpāra*-s So, it is not convincing that the activities of Vāk, Kāya and Manas in *nāṭya-vyāpāra* prompted some ancient scholar to propound the theory of three Vrtti-s This theory of three Vrtti s is the thesis of Udbhata, as will be discussed below In favour of the view maintaining the number of Vrtti-s as two, another reason may be aduced Among the four principal objects of human life Dharma, Artha, Kāma and Moksa , drama deals primarily with the second and third and taking these two into considera tion two Vrtti-s only may be accepted Udbhata himself suggests this, of course as a counter argument,—*kiñca yadi tāvat pumarthakāmoddesena Kaisikyabhidhīyate dharmam-artham coddisya vrttidvayam vaktavyam* [7] Moreover, as will be shown, below,

Udbhata divides the entire dramatic situation into two classes and this also may be taken to be the basis of the theory of two Vrtti-s

Udbhata's theory of Vrtti has been the source of controversy and confusion among ancient theorists and modern scholars alike Dr S N Shastri[8] remarks that apart from the four Vrtti-s of Bharata, "Udbhata believes in a fifth Vrtti which he calls Artha-vrtti" This is evidently based on the wrong observations of Dhanañjaya and Śāradātanaya Dhanañjaya asserts that beyond the three (viz, Sāttvatī, Kaisiki and Ārabhati), there is no other Artha-vrtti (*nārth-vrttir-atah parā*) The fourth one, i e, the Bhāratī is a Sabda-vrtti Dhanañjaya goes on to say that the followers of Udbhata recognise these three Artha-vrtti-s, but takes into account a fifth one

kaisikim sāttvatim cārtha-vrttim-ārabhatim-iti |
pathantah pañcamim vrttim-audbhatāh pratijānate ||[9]

Dhanañjaya does not specifically state that the fifth Vrtti of Udbhata is Artha-vrtti That Dhanañjaya means so, has probably been surmised on the basis of his above assertion *nārtha-vrtti*—etc It is Śāradātanaya who specifically states that the followers of Udbhata recognise the fifth Vrtti, the Artha-vrtti, *audbhatāh pañcamīm-artha-vrttim ca pratijānate*[10] Closely similar diction suggests that here in this case the source of Sāradātanaya is the Dasa-rūpaka

Now, the standpoint of Udbhata, so far as can be deciphered from the text of the *Abhinava-bhārati* is quite different from what Dhanañjaya and Sāradātanaya seems to have understood Udbhata appears to have criticised Bharata's scheme of four Vrtti-s which are connected with speech (Vāk) and physical movements (Cestā) and as such, representations of death (*marana*), swoon (*mūrcha*) etc, become devoid of any Vrtti, as in these there is neither any Vāk nor Cestā Thus, according to Udbhata, the four Vrtti-s of Bharata fail to comprehend the entire field of representation For this and other reasons, Udbhata gives up the old scheme of four Vrtti-s and proposes a new one He, for death and swoon

etc, establishes first the Phala-samvitti-vrtti which is but the realisation of the fruit of Vāk and Cestā

tasmāt phalasamvittyākhyā vrttih vāk-cestayoh phalānubhava iti yasyā laksanam, sābhyupagantavyā / avaśyam caitat, anyathā mūrchā-maranādau vāk-cestayor-abhāve nirvrttikataiva syāt[11] /

Thus Udbhata first divides the *nātya-vyāpāra* into two classes of situations where there are Vāk-Cestā and where there is the realisation of Phala but no Vāk-Cestā Now, the situations related to Vāk and Cestā may either be proper (*nyāya*) or improper (*anyāya*) So, only three Vrtti-s are to be recognised, viz, Nyāya-vrtti, Anyāya-vrtti and Phala-samvitti-vrtti *tasmāt (vāk) Cestātmikā nyāya-vrttir-anyāya-vrtti-rūpā tat-phala-samvittir-iti vrtti-trayam-eva yuktam iti bhattodbhato manyate*[12] Thus, these observations of Udbhata, as found in the *Abhinava bhāratī*, uphold the theory of three Vrtti s Abhinava-gupta further quotes a verse, presumably from the text of Udbhata This verse means that through Vāk and Cestā the Vrtti is of two kinds, and these two with reference to the four Puru sārtha s become eight, which again through *nyāya* and *anyāya* become sixteen, and the Phala-vrtti is of many kinds due to the diversity of Rasa In fine, Udbhata propounds a new scheme of Vrtti which has got no relation with that of Bharata The standpoint of Udbhata was forgotten leaving behind the name of Phalasamvitti in the memory of some which again was termed Arthavrtti simply because *artha* in dramaturgy sometimes means *phala* This seems to be the background of mis statement found in the Dasa-rūpaka and Bhāva prakāsana, as pointed out before

Abhinava gupta further refers to the view of the followers of Sakalīgarbha who accept the four Vrtti s of Bharata but take recourse to a fifth one Ātma samvitti by name, for bring ing such situations as swoon etc, (where there is no Vāk Cestā) under the fold of Vrtti This view actually, and not that of Udbhata, upholds the scheme of five Vrtti-s The Ātma samvitti Vrtti, as Abhinava gupta puts it, has been

thought to be inferred from such dramatic situations where there is no movement (*sakala kārya nivrttyanumeyā*)[13]

The above two views, as *Abhinava bhārati* informs us, have been bitterly criticised by Lollata and finally exploded by Abhinava gupta himself Their arguments are mainly

a) Vrtti means *vyāpāra* But according to the followers of both Udbhata and Śakaligarbha the Phala samvitti and Ātma samvitti are not related to any *vyāpāra* Therefore, these two cannot be termed as Vrtti at all

b) If everything related to *nātya* is to come in the fold of a Vrtti, then to which Vrtti the *ranga*, musical instruments etc , are to belong ?

c) Representation of death or swoon is also the *vyāpāra* of mind at least and can be associated with the Sāttvatī Vrtti[14] So, there is no necessity of recognising any separate Vrtti for them

Abhinava gupta thus, establishes the scheme of Bharata It may be pointed out that Udbhata and Śakaligarbha appear to have overlooked the fact that death, swoon etc , are imitated on the stage by the actors with conscious effort and as such, they cannot be treated as unrelated with *cestā*

That there were other views on the number of Vrtti-s is known from the *Sarasvati-kanthābharana* Bhoja here (II/66 68) recognises a scheme of six Vrtti-s that adds two new ones, Madhyama-kaisikī and Madhyamārabhati with the four of Bharata Again (II/83 87) he refers to and rejects a view that admits of twelve Vrtti-s characterised by three Guna-s This second scheme seems to be formulated keeping Kāvyas in view In his *srngāra-prakāsa*[15] again, Bhoja admits of a Vimiśra-vrtti along with the four of Bharata This new one according to Bhoja, possesses the features of all the four old ones Sāgara-nandin, however, does not enter into the controversy and accepts the scheme of Bharata without any reservation There are four Vrtti-s according to this scheme, they are Bhāratī, Sāttvatī, Kaisikī and Ārabhati, and in these four Vrtti-s respectively, says Sāgara,[16] speech (*vāk*), emotional

absorption (*sattva*), grace (*līlā*) and physical action (*vyāyāma*) predominate In *nātya* these four Vrtti-s cannot be located in different water-tight compartments The characteristics of one are very often than not found to coexist with those of others Predominance of one or other of the above factors determines the Vrtti in a particular dramatic situation This point will be discussed later

II Characteristics of Different Vrtti-s

The four Vrtti-s and their varieties (*vrtyangas*) have been described by Sāgara-nandin mainly after the *Nātya-sāstra* It may be pointed out here that *vrtyangas* are neither limbs nor subdivisions of Vrtti-s as taken by some modern scholars [1] They are varieties, forms through which a particular Vrtti can be manifested This point has been made clear by Sāgara-nandin when about Bhārati Vrtti he says,—*asyā vrttes-catvāro bhedā angatvam āgatāh*[2], i e , four forms of this Vrtti have come to be recognised as four *angas* In fact, the word *anga* in Sanskrit dramaturgy does not generally mean limb or subdivision It may further be pointed out that the names of various Vrtti-s and their *angas* have been accepted in the *Nātya-sāstra* itself as *rudhiśabdas* An enquiry into their meanings as done by Abhinava-gupta and others, leads us nowhere so far as their characteristics are concerned Sāgara nandin makes no such attempt

A Bhārati

Sāgara-nandin quotes the definition of Bhārati from the *Nātya-sāstra* [3] In Bhāratī, speech of male characters speaking Sanskrit predominates (*vāk-pradhānā purusa-prayojyā sanskrta-pātha-yuktā*) and females are excepted (*stri-varjitā*) This is the Vrtti of actors (and not of actresses) who are known as the sons (disciples) of Bharata Four varieties of this Vrtti are

recognised, viz Prarocanā, Āmukha, Vīthī and Prahasana Of these Vīthi and Prahasana are two separate types of plays Neither the *Nāṭya-śāstra* nor the *Nāṭaka lakṣana-ratna-kośa* has discussed the characteristics of these two varieties here in this connection [4] Prarocanā also has not been defined in the *Nāṭya-śāstra* here in this context It is simply said that in the Pūrvaranga the (performance of), auspicious Prarocanā is conducive to success, prosperity and victory, it wards off the evil Sāgara-nandin quotes this verse[5] but adds no comment The *Nāṭya-śāstra* defines Prarocanā in the fifth chapter (GOS) as an element of the Pūrvaranga There it is said that the Prarocanā is to induce the audience to the play to be staged through suggestion to its theme with cogent reasons and having reference to the *siddhi* [6] In one manuscript, however, the verse is repeated in connection with the discussion on Vṛtti [7] Sāgara nandin says that Prarocanā is so called as it presents a well known idea (*prasiddhārtha-pradarsanī*)[8] delineated in a play He further informs us that according to some the mention of the theme of the drama to be staged through some well-established topic is Prarocanā An illustration has been cited from an unknown drama *Naraka-vadha* [9] In conclusion, however, Sāgara-nandin enjoins that to introduce the Mukha and other Sandhi-s, Prarocanā should be done at the beginning, and there the Nāndī which is the obligatory element of Pūrvaranga is to be performed [10] Thus, it appears that according to Sāgara-nandin Prarocanā is an element of the Pūrvaranga

The utility of Prarocanā consists in rousing the interest of the audience about the theme of the play and it is an *anga* of the Pūrvaranga There are no two opinions regarding this view [11] Another *anga* of the Bhāratī is Āmukha, i e, Prastāvanā [12] Nāndī, in actual practice, invariably occurs in the Prastāvanā Thus it appears that Āmukha itself forms a part of the Pūrvaranga But here there are different opinions Abhinava-gupta appears to maintain that Prarocanā and Āmukha as *angas* of the Bhāratī are different from these of

Pūrvaranga[13] Of course, neither in the *Nātya-śāstra* nor in the *Abhinava-bhārati* it has been clearly stated that Āmukha is a part of the Pūrvaraṅga Sāgara-nandin discusses both Prarocanā and Āmukha in this chapter of Vrtti, particularly in connection with the Bhāratī He, however, does not limit the Bhāratī in the Pūrvaranga only as done by some For the clarification of this point characteristics of other Vrtti-s are required to be explained Pūrvaraṅga and Āmukha by themselves are two controversial topics and require separate chapters excepting, of course, their relation with the Vrtti, and that has been taken up here in this chapter Those two have been elaborately discussed by Dr Kalikumar Datta Shastri in two illuminating papers, Prologues and Epilogues in Sanskrit Drama and Pūrvaraṅga Bharatan and Post-Bharatan[14]

B Sāttvati

Sāgara-nandin quotes the definition of Sāttvatī from the *Nātya-sāstra*[1] The chief characteristic of this Vrtti is *sāttvata-guna* which is explained as noble qualities like obedience to one's superiors *guru-susrūṣādi-sadvrttayah* Abhinava-gupta takes the expression to mean mental affairs *mānasa-vyāpārah*[2] This is in conformity with the next verse of the *Nātya-sāstra*[3] where it is said that this Vrtti is characterised by emotion and its expression through speech and gestures *vāgangābhi-nayavati / sattvādhikārayukta //* The *Nātya-darpana* makes the point more clear[4] It says that Sāttvatī is the mental affair (*mānasam karma*) connected with three types of acting, emotional, verbal and physical (*sattvābhinaya-vāgābhinayā-ngābhi-naya-yuktam*), and that the first type predominates Represen-tation of sacrifice and heroism (virtuous conduct, *nyāya-vrtta*, according to the reading of the *Nātya-sāstra*) is another charac teristic of Sāttvatī This Vrtti is full of exhilaration having the grief subdued It is further said that Sāttvati abounds

in haughty characters exchanging insulting words *uddhata-puruṣa-prāya parasparādharsanakrta*[5] All these features of this Vrtti have been illustrated in the *Nātaka-lakṣana-ratna kośa* but most of which are not from dramatic compositions The four forms of this Vrtti are Utthāpaka, Parivartaka, Samlāpa[6] and Sānghātya

Utthāpaka

What comes out from the definition of the Utthāpaka as quoted by Sāgara-nandin (probably) from the *Nātya-sāstra* is that it consists in exchange of haughty words in attempts of exciting the opponent[7] In different words Dhanañjaya, Śinga-bhūpāla and Viśvanātha also maintain the same[8]

Parivartaka

The word *parivartaka* signifies a change and this has been taken to be the main characteristic of Parivartaka in all the works on dramaturgy including the *Nāṭya-śāstra* Of the three definitions found in the *Nātaka-lakṣana-ratna kosa*[9], the first one means that Parivartaka consists in one's taking up another course of action after giving up a profitable but unsuccessful undertaking The *Nātya śāstra* also means the same when it says *utthāna samārabdhān arthān utsrjya yo'rtha yoga vaśāt | anyān-arthān bhajate* ||[10] That Parivartaka is the changing of one's own course of action, is also the opinion of Dhanañjaya, Śinga-bhūpāla, Viśvanātha etc[11]

The second definition given by Sāgara nandin, also states that it is called Parivartaka when one takes resort to force (*dandam-āsthāya*) finding intrigue (*bheda*), conciliation (*sāma*) and gift (*dāna*) are of no avail Sāgara-nandin further informs us that according to some Parivartaka is the ripening of an action undertaken for some purpose in an unforeseen way

through fate,—*prakrtasya kāryasya daivavasād anyathaiva pari pākah* There is one common factor in all the above definitions of Parivartaka and that is a change, either calculated or unforseen

Samlāpa (NŚ Sallāpa)

Samlāpa, as the name implies, is exchange of words with or without threats (*sādharsajo nirādharṣajo dvividhah*) and thus of two types This is the opinion of Sāgara evidently following the *Nātya sāstra* [12] The *Daśa-rūpaka*, however, defines Samlā paka as serious dialogue (*gavirroktih*) having diverse feelings and sentiments (*nānā-bhāva-rasā-mithah*) Śinga bhūpāla and Visvanātha follow Dhanañjaya [13]

Sānghātya (NŚ Sāṅghātyaka)

Sānghātya in Sanskrit dramaturgy has been taken to imply such dramatic situations where the breaking up of an alliance is represented It may be due to several reasons, deliberation, bribing, blunder or luck [14] According to Sāgara nandin, Sānghātya is deception (*kūta uchyate*) He says that it is illustrated in the false rumour of Vāsavadattā's death in the conflagration at Lāvanaka and in the drama *Rāghavābhyudaya* where Rāvana to deceive Rāma, disguises the demoness Jālinī as Sitā in connection with a false peace [15] It thus appears that intrigue or deception is the chief characteristic of Sānghātya according to Sāgara-nandin

From the above, it is evident that Sāttvati Vrtti is connec ted with dramatic situations mainly of political nature and fight shows on the stage It may be pointed out here that the *Nātya darpana* sums up the above characteristics of different forms of Sāttvatī without mentioning the names of the forms [16]

C Kaiśiki

Kaiśiki is pre-eminently the Vrtti of dramatic situations depicting erotic sentiment The *Nāṭya sāstra* gives practically two definitions of this Vrtti One of them is in Indravajrā metre —

yā slaksna nepathya visesa citrā strī-samyutā yā bahu-nrtya-gītā |
kāmopabhoga prabhavopacārā tām kaisikīm vrttim udāharanti ||[1]

and the other in the Ārya —

bahuvādya nrtta gītā srngārābhinaya citra naipathyā |
mālyālankāra yutā prasasta vesā ca kāntā ca ||
citra pada vākya bandhair alankrtā hasita rudita rosādyaih |
strī purusa-kāma-yuktā vijñeyā kaisikī vrttih ||[2]

The first one in Indravajrā of these two definitions has been commented upon by Abhinava-gupta and has also been accepted by Visvanātha[3] with a minor difference in reading The second definition in Ārya speaks the same thing as in the first one, in different phraseology with a few added unimportant details It is to be pointed out here that in the case of Ārabhatī, Abhinava-gupta comments upon the definition in Āryā and omits the other in Indravajrā metre The definition of the Kaisiki in the *Nātaka-laksana-ratna-kosa* is not taken verbatim from the *Nātya-sāstra*, but does not differ from that of the *Nātya-sāstra* materially

srngārābhinayod-bhāsi-pāthya-mālya-vibhūsanā |
nrtya-vāditra-gītādhyā kāmasambhoga-laksanā ||
sukumāra kāvya bandhām ujjvala vastrābharana-vesām ca ||
kāmopacāra bahulām bhāsante kaisikim kavayah ||[4]

Kaiśikī Vrtti is marked by the representation of love scenes Bright make up and dressing, love songs, amorous dances, graceful gestures and delicate poetic dialogues are the chief characteristics of this Vrtti This is the most charming Vrtti and excepting a few like the *Mudrā-rāksasa*, all our ancient

plays are found to have given much scope to this Vrtti Similarly, the authors of dramaturgy also paid greater atten tion to the elaboration of this Vrtti giving rise to difference of opinions

Narman may be said to be the soul of Kaiśikī as the names of its forms suggest The connotation of the term Narman is also very wide It includes dalliance, grace, pleasantry and the like The four varieties of this Vrtti are,—Narman, Narma sphota, Narma-garbha and Narma-sphañja

Narman

Sāgara nandin draws no distinction between Narman the *anga* of Prati mukha sandhi and the same a variety of Kaiśikī Of the former he says that it will be discussed later, i e, in the context of Kaisikī [5]

The definition and illustration of Narman in the *Nāṭaka-laksana ratna kośa* present it as the expression of hidden emotion (*antargatākūtam*) under some pretext (*chadma gar-bhakam*) and is free from blaming others and coarse or obscene language (*parāpavādaih paruṣair aślīlaisca vivarjitam*) [6] Sāgara-nandin refers evidently to the *Nātya sāstra* when he says that the teachers describe Narman as abounding in merry words promoting love [7] The *Nāṭya śāstra* adds two more traits of Narman with the above, it is *viśuddha-karanam* and *nivrtta-vīrarasam*

The *Nāṭya śāstra* describes three types of Narman [8] In this connection Abhinava-gupta remarks that Narman is marked by the pre eminence of laughter (*hāsa pradhānatā tadeti sāmānya lakṣanam*), and this laughter (comic) may be due to the expression of jealousy (*tatra hāsa īrṣyām vā sūcayitum*), or to rebuke others (*param vopālabdhum*), or to attract other's mind (*para-hṛdayam vākṣeptum*), and thus, it is of three types [9]

Sāgara-nandin refers to a view and that also admits of three varieties of Narman but as it is distinguished by laughter, desire and fear *hāsecchā bhayabhedena narmātra trividham bhavet* |

The first variety is the joke (*parihāsa*) with amorous gestures of man or woman inflaming love

> *śrngāroddipano yah syāt parihāsa savibhrmah /*
> *stri pumsayostu narmaitad-dhāsyabheda-vyavasthitam //*[10]

It is interesting to note that this variety of Narman has been designated by Sāgara-nandin himself as Samjoga-vihita-narma or Suddhā Kaisikī in another place There a verse has been quoted of which the first half is *srngāroddipano* etc , and the second half is, *hāsecchā-bhaya-bhedena* etc , as quoted above [11]

The second variety of Narman, i e , the variety distinguished by desire, has been described as such situations where the heroine from a hiding place pelts her beloved with flowers and willingly comes within his sight,[12] evidently urged by love The Narman with fear has not been defined but illustrated, that describes a situation where a lady though angry, yet she embraces her beloved out of fear from thunder and lightning [13] It is clear that Sāgara-nandin does not follow the *Nāṭya-sāstra* in describing the varieties of Narman

Dhanañjaya, Śinga-bhūpāla, Visvanātha and Rūpa-gosvāmin follow the *Nāṭya-sāstra* and maintain that *hāsya* is the main feature of Narman But they describe Narman as primarily of three types , *srngāra-hāsyaja, suddha hāsyaja* and *sabhaya hāsyaja* Dhanañjaya further divides Narman into eighteen types Others follow Dhanañjaya excepting Viśvanātha who makes the number nine [14]

Narmasphota

Sāgara-nandin describes Narmasphota as a situation where an unmarried girl (*kanyā*) in secret company with the hero being discovered by the heroine is overcome with fear and shame, while the hero remains silent as if doing nothing [15] But according to the *Nāṭya-śāstra* as commented upon by Abhinava-gupta, Narmasphota is the partial manifestation (*asamagrākṣipta-rasa*) of the emotion of love contributed by

the touches of different other feelings (*vividhanām bhāvānām lavair lavair-bhūṣito*) like fear, laughter, alarm, anger etc (*bhaya-hāsa-harsa-trāsa-roṣādyāh*) [16] The *Dasa-rūpaka* also speaks the same in different words *bhāvānām sūcito'-lpa raso lavaih* [17] Śingabhūpāla accepts this definition of Narma-sphota and adds another[18] —*anyais tvakānde sambhoga-viccheda iti giyate* This is similar to that of *Nāṭaka laksana-ratna-kosa* Visvanātha and Rūpa gosvāmin follow the *Daśa-rūpaka* [19] It is interesting to point out here that Sankara in his commentary on the *Abhijñāna śakuntalam* quotes from an anonymous source a definition according to which Narmasphota consists in private conversation of the hero and heroine conducive to enjoyment [20] Jagaddhara, on the other hand, quotes from another unknown source that Narmasphota is the manifestation of inner feelings [21] It is thus evident that there were several divergent opinions regarding the definition of Narma sphota

Narmagarbha

Sāgara-nandin describes Narmagarbha[22] as such situations where one waits in disguise for the fulfilment of purpose i e, love affair This is evidently the gist of the definition of Narmagarbha found in the *Nātya-śāstra*,[23] where it is said that when the hero acts with his identity concealed through various means suitable to love affairs, it is Narmagarbha The *Daśa-rūpaka* also defines Narmagarbha as *channa netrpraticāro narma garbho'rtha hetave* [24] Viśvanātha also takes Narmagarbha in the same sense when he says *narmagarbho vyavahrtir netuh pracchanna vartinah* [25] Jagaddhara gives from an anonymous source a definition that states that where the hero conceals himself for some purpose, it is Narmagarbha [26] It may be pointed out here that all the works discussed above, explain Narmagarbha as the behaviour of the hero and are silent about the heroine. It is the *Rasārṇava sudhākara* that

includes similar behaviour of the heroine also in the definition of Narmagarbha [27]

The GOS edition of the *Nātya sāstra* records a peculiar definition of Narmagarbha as occuring in some manuscripts According to this definition, that is also Narmagarbha where after the death of the former hero a second one takes his place [28] The commentary of Abhinava-gupta on this verse is not available But this view has been referred to by Śinga bhūpāla as that of Bharata [29] It appears that this view came to be recognised as one of Bharata at least before the 13th century A D Śinga bhūpāla further informs us that according to some, this is the *samkṣipta* (*samksiptaka*) type of Ārabhati

Narmasphañja

Sāgara nandin defines Narmasphañja after the *Nāṭya śāstra,* as the enjoyment of the first union with a beautiful girl the consequence being troublesome [30] This is illustrated, says Sāgara nandin, where the king in company of a girl is detected by the queen and thus both are in trouble The matter ends with difficulty [31]

Abhinava gupta reads the name as Narmasphuñja and takes *sphuñja* to mean obstacle *narmahsphuñja vighna ityarthah* [32] Narmasphañja has been taken in the above sense in the *Daśa rūpaka, Rasārnava sudhākara* and *Sāhitya darpana* But it is interesting to note that in the *Daśa rūpaka* the term is Narma sphiñja and in *Sāhitya darpana* it is Narma sphūrja [33]

It is apparent that Sāgara nandin fails to distinguish between Narmasphota and Narmasphañja Both of these varieties of Kaisikī have been described by him as situation where the hero in dalliance with a girl is detected by the heroine This is Narmasphañja according to the *Nāṭya-śāṣtra* and other works.

D. Ārabhatī

Ārabhatī ıs defined ın the *Nāṭya-sāstra* as

ārabhata prāya gunā tathaıva bahu-kapaṭa-vañcanopetā /
dambhānrta vacanavatı tvārabhatī nāma vıjñeyā //[1]

Thıs verse ıs commented upon by Abhınava-gupta There ıs another verse ın Indravajrā metre on whıch the commentary of Abhınava-gupta ıs not avaılable

pustāvapāta-pluta-langhıtānı cchedyānı māyākrtam-ındrajālam /
cıtrānı yuddhānı ca yatra nıtyam tām tādrsım ārabhatīm vadantı //

Thıs verse, ınforms the edıtor of the GOS versıon, ıs a recog nısed one of Bharata [2]

Sāgara-nandın defines Ārabhatī as

samuddhata-prāya-gunā vıra-raudı ādbhutātmıkā /
kapatānrta dambheṣu vañcanāskandayoh sthıtā //[3]

It ıs apparent that thıs definıtıon, though not a verbatım reproductıon, yet ıt does not dıffer materıally from the first one of the *Nāṭya sāstra* Ārabhatī ıs prımarıly the Vrttı of vıolence (*auddhatya*) as agaınst grace (*lālıtya*) of Kaıśıkī The Ārabhatī, as stated by Sāgara-nandın, ıs assocıated wıth heroıc, terrıble and marvellous feelıngs , and rests on deceıt, falsehood, arrogance, treachery and assault It ıs doubtful whether Sāgara-nandın means to assıgn the Vīra and Adbhuta Rasas to Ārabhatī Perhaps, only *bhāvas* are meant here The poınt wıll be dıscussed later It ıs further stated ın the *Nātaka laksana-ratna-kośa* that Ārabhatī ıs the Vrttı of such sıtuatıons as war, combat, magıc ıllusıon, tearıng, leapıng etc , *yuddha - nıyuddhendrajāla - māyā - chedana - plutādıbhır - ārabhatı jñeyā* [4] Thıs appears to be based on the second definıtıon of Ārabhatı quoted above from the *Nātya-sāstra* Four varıetıes of Ārabhatı have been recognısed, vız , Samksıptaka, Avapāta, Vastūtthāpana and Sampheta

Samksıptaka

The *Nāṭya-śāstra* defines Samksıptaka as

anvartha silpa-yukto bahu-pustotthāna-citra-nepathya |
samkṣipta-vastu visayo jñeyo samksiptako nāma ||[5]

Sāgara-nandin gives almost an identical definition

samkṣipta-vastu visayah prayogāśrita-silpavān |
bahu-pustotthāna-krtair-vesaih samkṣiptako matah ||[6]

Samksiptaka is *samksipta-vastu visaya* and this expression has variously been taken to mean by modern scholars as, consisting in brief arrangement of some matter,[7] a matter summarily dealt with,[8] condensed matter [9] But all these yield no sense Ārabhati is not the Vrtti primarily of *sūcya* portions of the plot So, the question of condensation or the like does not arise Sāgara-nandin also gives no explanation But Abhinava-gupta rightly interprets the expression as *samjñayā ksiptāni vastūni visayo'syeti* | He further states *tāni vastūni darsayati (anvartheti) | prayojanenānugatāh silpayuktāh kusala silpi viracitāh, arthā yatreti* |[10] Thus Sam ksiptaka consists mainly in the presentation of symbolic objects (*samjñayā*) which are artificially constructed for dramatic representations (*prayogāśrita*) This presentation of symbolic objects includes many Pustas i e , scenic appliances like models of charriot etc shield, armours banners etc , as stated by Sāgara-nandin [11] Varieties of dress also constitute another element of Samksiptaka

The *Nātaka-lakṣana-ratna-kosa* records that according to some theorists the appearance of the second hero after the fall of the first one (*pūrva nāyaka nāśenā-para-nāyaka-sambhavah*) is Samksiptaka, as illustrated in the installation of Vibhīsana to the throne after the death of Rāvana [12] *Dasarūpaka* as interpreted by Dhanika, also state that Samksipti (Samksiptaka) consists both in (a) the replacement of one hero by another, and (b) in the change of the temperament of a character from one type to another, as illustrated in the change of Paraśurāma's attitude from arrogance to quietude The use of Pusta, of course, has been accepted as a mark in another definition of Samksiptaka [13] Visvanātha simply quotes Dhanika's comment [14] The *Nāṭya darpana* also accepts

the view as a variety of Ārabhati[15] It has been pointed out before that the above is the characteristic of Narmagarbha according to Bharata, as informed by Śinga-bhūpāla To the same effect a verse is also found in the *Nātya-śāstra*, of course without the commentary of Abhinava-gupta It is practically impossible now to trace the origin of these conflicting views regarding the characteristics of Samksiptaka

Avapāta

According to the *Nāṭaka-lakṣana-ratna-kośa*, Avapāta is the behaviour of one totally bewildered (*sarvathā viklavasya ceṣṭitam*) It is a situation of commotion represented through the rapid entrance and exit of characters bewildered with fear or joy or panic or confusion[16] This is based on the definition of Avapāta as given in the *Nātya-śāstra*[17] Other theorists also maintain this view[18]

Vastūtthāpana

Sāgara-nandin gives no definition but describes Vastūtthāpana with illustrations and their exposition[19] Vastūtthāpana consists in situations where different characters express different sentiments in connection with a single issue (*nānā-rasa-yuktam bandhūnām ceṣṭitam*) It has been illustrated by Sāgara-nandin with reference to various behaviours expressive of different sentiments of those who were related to Madana and Rāma when they were encountered by Śambara and Parasurāma respectively This is the characteristic of Vastutthāpana according to the *Nātya-sāstra*[20] also, which, however, adds that there may or may not be the element of panic (*savidravā vidravāsrayam vāpi*)

Dasa-rūpaka gives quite a new definition of Vastūtthāpana according to which it consists in the creation of objects by magic (*māyādyutthāpitam vastu*) Viśvanātha and Śinga-bhūpāla maintain the same view[21] This view, evidently rests

on the meaning of the word *vastūtthāpana* i e, creating of objects by magic, an element of Ārabhati-vrtti

Sampheta

Sāgara-nandin closely follows the *Nātya-sāstra* and describes Sampheta as a tumultuous situation (*sambhrama-mayah*) where there may be much of fights, combats and intrigues (*yuddha-niyuddhabahulah kapata mayah*) along with terrible clash of weapons [22] *Daśa-rūpaka* describes Sampheta simply as fighting of two angry persons, and this has been followed by Śinga bhūpāla and Visvanātha [23] Preponderence of the heroic, terrible and marvellous sentiments is another mark of Sampheta according to the *Nātaka laksana ratna kosa* [24]

From a perusal of the characteristics of Sāttvatī and Ārabhati as discussed above, it becomes clear that while the former is concerned with the delineation of such noble qualities as obedience to superiors, heroism etc, the latter is that of arrogance, treachery, deceit etc The movements and gestures of characters on the stage in Sāttvatī should be restrained and dignified, but in Ārabhatī those are required to be violent There may be a bit of softness, an element of Kaisikī, in Sāttvatī, but Ārabhati is opposed to it

III. Vrtti and Rasa

That there has been a longstanding controversy regarding the distribution of Rasa s among the Vrtti s is evidenced by a number of divergent readings available in respect of the two verses concerned of the *Nātya-śāstra* (GOS), as quoted below[1]

I) *hāsya srngāra bahulā kaiśiki paricaksitā |*
sāttvati cāpi vijñeyā virādbhuta-samāsrayā ||

II) *raudre bhayānake caiva vijñeyārabhati budhaih |*
bībhatse karune caiva bhārati samprakirtitā ||

Different readings in (I), first half

hāsya-sṛngāra karunair-vṛttih syāt kaisiki rasaih |

second half

a) *sāttvati caiva vijñeyā vira-raudrādbhutāśrayā* |

b) *vīre cāpyadbhute caiva vṛttih syāt sāttvatī* |

Different readings in (II), first half

bhayānake ca bībhatse raudre cārabhati bhavet |

second half

a) *bhārati cāpi vijñeyā karunādbhutarūpayoh* |

b) *vira hāsyādbhutāsrayā*

c) *sarveṣu rasa-bhāveṣu bhārati sampı akirtitā*

The following conflicting views emerge out of the above regarding the assignment of Rasa-s to each of the Vṛtti-s in the *Nātya sāstra* itself

Rasas-s assigned to Bhārati

(i) Bibhatsa and Karuna

(ii) Karuna and Adbhuta

(iii) Vira, Hāsya and Adbhuta

(iv) All Rasa-s

to Sāttvatī

(i) Vīra, Adbhuta and Śama i e Śānta

(ii) Vīra, Raudra and Adbhuta

(iii) Vira and Adbhuta

to Kaiśiki

(i) Hāsya and Śrngāra

(ii) Hāsya, Śrngāra and Karuna

to Ārabhati

(i) Raudra and Bhayānaka

(ii) Raudra, Bhayānaka and Bibhatsa

Sāgara-nandin refers to a view that assigns Karuna and Adbhuta to Bhārati (*bhāratī karunādbhute*) and then quotes

virādbhuta-prahasanairiha bhāratī syāt
sāttvatyapiha gaditādbhuta-vira-raudraih |
srngāra hāsya karunair api kaisikī syād
distā bhayānaka-yutārabhati sairaudrā ||[2]

According to this view Rasa s of the Bhāratī are Vira,

Adbhuta and Hāsya , to Sāttvatı are assıgned Adbhuta, Vıra and Raudra , to Kaısıkı belong Śrngāra, Hāsya and Karuna , and to Ārabhatī,—Bhayānaka and Raudra This ıs the vıew of the *ācārya* (*ācārya-matam*), as Sāgara nandın puts ıt He hımself, however, maıntaıns that Bhāratī pervades all the Rasa s (*rasān sarvān ıyam vrttır bhāratı vyāpya tıṣthatı*), and that though there are four Vrttı-s, ıt ıs ın Bhāratī that the three others are unıted , *ekıbhāvastu sarvāsām bhāratyām eva drsyate* [3] Now, by *ācārya* ın the *Nātaka-laksana ratna kosa*, ınvarıably Bharata has been referred to But the verse quoted above as one of the *ācārya* ıs actually of Kohala as ınforms the edıtor of the GOS edıtıon of the *Nātya-sāstra* [4] Abhınava gupta also remarks *yattu srngāra hāsya karunaır ıha kaıśıkı syād ıtı kohalenoktam tan-munı mata-vırodhād-upeksyam eva*,[5] ı e , the vıew of Kohala that assıgns Śrngāra, Hāsya and Karuna to Kaıśıkī ıs opposed to the vıew of the sage Bharata and as such, ıt ıs to be dıscarded It ıs ınterestıng to note that nowhere ın the *Nātaka-laksana ratna-kośa* the name of Kohala has been mentıoned Mm P V Kane remarks, "It appears that Kohala's work ınfluenced the redactors of the *Nātya sāstra*" [6] It may be suggested that the above verse of Kohala found access to some versıon of the *Nātya śāstra* from whıch Sāgara-nandın pıcked ıt up as the vıew of the *ācārya*, ı e , Bharata

It has been shown above that accordıng to Sāgara-nandın, Bhāratī ıs the Vrttı of all Rasa-s, and that thıs ıs supported by a manuscrıpt of the *Nātya sāstra*, (cf above IV under Rasa s assıgned to Bhāratı) So, the charge of lımıtıng Bhāṛatī to partıcular Rasa s cannot be levelled agaınst Bharata as has been done by Dr V Raghavan,[7] sımply because the correct readıng of the verse concerned ıs yet to be determıned Of the four vıews about the ascrıptıon of Rasa s to Bhāratī noted above as avaılable from the dıfferent readıngs of a verse of the *Nātya-śāstra*, Kohala agrees wıth the thırd one , Sāgara-nandın refers to the second and thırd vıews but hımself supports the fourth one that speaks of Bhāratī as the

Vrttı of all Rasas Dhanañjaya also maintains that Bhāratī is the all-pervading Vrtti and Visvanātha simply repeats what is said by Dhanañjaya [8] Śinga bhūpāla too, maintains the same view and says, *bhāratyāh sarva-rasa sādhāranyaṁ upa pannam-eva* [9]

Now, in the *Nātya vyāpāra* Bhāratı has been recognised as the *vāg vyāpara* by all theorists Without Bhāratī then, *nātya* can be comprehended as nothing more than the dumb show So, Bhāratī should be recognised as the Vrtti of any and every Rasa The *Nātya-darpana* rightly observes *sarva-rūpaka-bhāvitvād rasānām ca vāgjanyatvāt sarvarasatmakatvam*[10] (*bhāratyāh*), i e, Bhāratī consists of all the Rasa-s, because it pervades the entire play and the Rasa s are due to speech

Broadly speaking, two distinct views are available in the *Nātya śāstra* regarding the ascription of Rasa-s to Sāttvati The divergent readings, however, give three views as shown above But they all agree in assigning the Vīra and Adbhuta to Sāttvatī Abhinava gupta appears to accept the first view that recognises Sāttvatī as the Vrtti of Vīra, Adbhuta and Śānta The second view omits Śānta and includes Raudra in its place This is the opinion of Kohala and Sāgara-nandin It is to be noted here that neither Kohala nor Sāgara nandin recognises the Śānta rasa Like Sāgara-nandin, Singa bhūpāla also ascribes this view to Bharata [10a] It is also to be noted that in the definition of the Sāttvati, as discussed before, the *Nātya-sāstra* (GOS) also says that Sāttvatī is, —*vīrāddhuta-raudra-rasā* The protagonists of the third view appear to have avoided the controversy and accepted Sāttvati as the Vrtti of Vira and Adbhuta Abhi-nava gupta himself recognises this difference of opinions While commenting on *sāttvati cāpi samāśrayā* (quoted above), he remarks that those who recognise Śanta-rasa read *śamāsrayā*, but those who do not, they replace *Ś* by *S*[11], i e, they read *samāsrayā* It is to be remembered in this connection that Śama, according to some theorists is the Sthāyi bhāva of the Śānta rasa

In the definition of the Sāttvatı, as noted above, Sāgara nandın further states that this Vrttı is *svalpa-karuna śrngāra,*[12] i e Sāttvatı comprises Karuna and Śrngāra to a lesser degree The KM edition of the *Nātya sāstra* accepts this reading and Dr M M Ghosh also supports [13] These two features of the Sāttvatı have been illustrated in the *Nātaka-laksana-ratna-kośa* as quoted below

alpa karuna yathā

> *vivrddhātmāpyagādho'pi duranto'pi mahānapi /*
> *vādaveneha jaladhih sokah krodhena pīyate //*

svalpa srngāro yathā

> *priye tāvanna netrābhyām pāsyāmyadya tavānanam*
> *na drso yāvadasrūni vamanti ripu-yositām //*[14]

It is apparent that neither Karuna nor Śrngāra is manifested in the above, it is Krodha that dominates over the both Śoka and Śrngāra in cases like the above can be said to attain nothing more than the status of the Vyabhicārin-s The definition of Sāttvatī as accepted in the GOS edition of the *Nātya-sāstra,* specifically prohibits Śrngāra, Karuna and Nirveda in Sāttvatī (*nirasta śrngāra-karuna nirveda*) In this context Abhinava gupta remarks that there may be cases where in Sāttvatı Śrngāra, Karuna and Nirveda may occur but never in a manifested state like Krodha, Vismaya and Utsāha [15] The expressions *alpa-karuna* and *svalpa srngāra* together with the above two illustrations also suggest the same

From the descriptions of the Kaisiki by different theorists, as observed before, it appears that there is no difference of opinions so far as the ascription of Śrngāra and Hāsya to this Vrtti A version of the *Nātya sāstra,* as shown above, includes Karuna also as the Rasa of Kaiśiki, and this is the view of Kohala and Sāgara nandin Śinga bhūpāla informs us that this is also the opinion of Rudrata, but he himself does not favour the idea of ascribing Karuna to Kaiśikī [15a] Abhinava

gupta seems to maintain that Karuna having wailing as its feature, is to be ascribed to Bhārati and that the view of Kohala in this respect is opposed to that of Bharata, and as such, is to be dicarded [16] The second argument of Abhinava gupta is a bit dogmatic Śrngāra is undoubtedly the Rasa of Kaiśikī, and Hāsya a derived Rasa from Srngāra as the *Nātya sāstra* maintains,[17] certainly belongs to Kaisiki Karuna with Śoka as its *sthāyi bhāva* cannot be said to be compatible with Kaiśikī But Karuna-vipralambha is a subdivision of the Śrngāra itself and is fit to be ascribed to Kaiśikī Thus Karuna cannot be taken as totally incongruous with Kaiśikī

It has been shown before that two views are available regarding the Rasa-s of Ārabhatī from the readings of the *Nāṭya-sāstra* The first view that ascribes Raudra and Bhayānaka to Ārabhatī is shared by Kohala and Sāgara-nandin The second view adds Bibhatsa with Raudra and Bhayānaka

Sāgara-nandin seems to lack consistency in his observa tions on the topic of the Rasa-s of Ārabhatī So far as the general principle of ascription of Rasa-s to different Vrtti-s are concerned, he follows Kohala but defines Ārabhati as,—*vīra-raudrādbhutātmikā*, and Sampheta a form of Ārabhatī as,—*vīra-raudrādbhutaprāyair* Again, in a third occassion he points out that the *dipta-rasas* like Raudra, Bhayānaka and Bībhatsa belong to Bhārati and Ārabhati[18] Bhārati is the Vrtti of all Rasa-s Raudra, Bhayānaka and Bibhatsa also fit in well with the characteristics of Ārabhatī But Vīra and Adbhuta are said to be the Rasa-s of Sāttvatī These two Rasa s cannot be taken as compatible with Ārabhatī that consists much of deceit, treachery, etc , which are opposed to Vīra and Adbhuta

Most of the later theorists appear to have avoided the above controversial points in pointing out only the undisputed main Rasa-s of each Vrtti Thus Dhanañjaya assigns Śrngāra te Kaisikī, Vira to Sāttvati, Raudra to Ārabhati and all Rasa s to Bhārati Viśvanātha simply repeats what is said by

Dhanañjaya[19] Śinga-bhūpāla informs us that some scholars explain the Bharatan verse that distributes Rasa-s to the Vrttis as simply a general rule and that they accept no binding regulation in this matter —

kecittu tām imam slokam bhāratīyam niyāmakam |
prāyikābhiprāyatayā vyācaksānā vicakṣanāh ||
āsām rase tu vrttinām niyāmakam nānuma (nya ? nva)-te[20]

The *Viṣnudharmottara* also maintains that the Bhāratī is *vāk-pradhāna*, Sāttvati is *vīra-rasa-prāyā*, Ārabhatī is *raudra-pracārā* and Kaiśiki is *śrngārahāsya bahulā*[21]

IV Vrtti and Rīti

The *Nātaka-laksana-ratna-kośa* recognises only three Riti s, Gaudī, Vaidarbhi and Pāñcālī and distributes the Vrtti s to these three It assigns Bhāratī to all the Rīti-s, Sāttvati to Pāñcāli, Kaisikī to Vaidarbhī and Ārabhatī to Gaudī[1] The work avoids the exposition of Riti s Sāgara-nandin remarks in this connection that the exposition of Riti s is to be done in the *kāvyamimāmsā* and that here it is avoided for fear of the work becoming too long[2] From the manner of putting, it appears that Sāgara nandin himself intended to discuss Riti in a separate work entitled *Kāvya mīmāmsā* or in a section on the science of poetics But neither any such work or section nor any reference there to is known to us The above statement may, however, be taken to mean simply that the present work deals with dramaturgy and it is fit to treat Rīti in a separate work

There is no reference to the theory of regional distribution of Riti-s in the *Nāṭaka lakṣana ratna-kośa* It may be noted here that the concept of Rīti is absent in the *Nāṭya-sāstra* Probably, the concept developed later and in its origin it was associated with regional literary manners

The concept of Rīti is mainly concerned with language, more properly with diction and as such, has got very little

to do with drama or representation (*abhinaya*) in general Of the four Vrtti s, Bhārati is the speech So, Bhārati alone is primarily related to the Rīti s This is exactly what Sāgara nandin means when he assigns all the Rīti s to Bhārati It has been shown before that Sāgara nandin assigns all the Rasa s also to Bhārati and asserts that all other Vrtti s are united to Bhāratī This is significant Bhāratī is the speech and drama without speech is a mere dumb show Three other Vrtti s are certainly to depend on the Bhārati for re presentation Now, Vaidarbhī according to the rhetoricians is the Rīti per excellence So, it may reasonably be connected with Bhāratī qualified by Kaisikī In excellence, Pāñcāli comes next to Vaidarbhi and can be linked up with Bhārati cum Sāttvatī Similarly, when Bhāratī is qualified by the forceful Ārabhatī, it can be taken as associated with the vigorous Rīti Gaudī This appears to be the opinion of Sāgara nandin He divides Rasa s into three groups[3], viz , delicate or tender (*mrdu*), inflamed (*dīpta*) and moderate (*madhyama*), and shows the co relation of these three with Vrtti s and Rīti-s in the following way

i) The Rasa-s of the *mrdu* group are Śrṅgāra, Hāsya and Karuna, and they belong to Bhāratī cum Kaiśikī and come under the Vaidarbha-rīti (*raseşu srngāra kārunya hāsa mrdavah bhāratī kaisikī-vrtti-vişayāh vaidarbha rītibhājah*)

ii) The Raudra, Bibhatsa and Bhayānaka are *dipta* Rasa-s (*diptāh raudra bībhatsa-bhayānakāh*) They have been assigned to Bhāratī cum Ārabhati (*bhāratyārabhatī-vişayāh*) and Gaudi is their Riti (*gauda rīti-bhājah*)

iii) The third group, i e , *madhyama* consisting of Vīra and Adbhuta (*madhyamau vīrādbhutau*) has been ascribed to Bhāratī cum Sāttvati (*bhāratī-sāttvatī-vişayau*) The Rīti of this group is Pāñcālī (*pāñcāla-rīti-bhājāviti*).

V Nature and Mutual Relation of the Vrtti-s

The *Nātya-śāstra* says that the Vrtti s are the *nātya mātarah*, and that the ten types of plays (*daśa rūpa*) have been evolved out of them through production (*prayoga*) [1] Sāgara nandin describes Vrtti as *nepathye* (*a?*) *gita vādita rasa bhāvābhinava* (*ya?*) *nrtta jātīnām kvāpi viseṣe vartanam iti vrttih kathita |* [1a] According to this description, Vrtti in dramaturgy signifies a distinctive way of using the elements of *nātya* which are costume and make up, both vocal and instrumental music, dance and expression of different emotions and feelings through acting (*abhinaya*) Dress, make up, dance, music, etc, in drama are used in a distinctive way Similarly, in our day to day life a particular feeling or senti ment is expressed in certain ways, but in *nātya* it should be expressed in a dramatic way This description of Vrtti has been taken up by Śubhankara in his *Sangita dāmodara* [2]

Sāgara-nandin further says *athavā vilāsa-vinyāsa-kramo vrttir-iti*, i e, Vrtti is the manner of arrangement of *vilāsa* This definition of Vrtti is exactly the same as is found in the *Kāvya mīmāmsā* of Rājaśekhara [3] It is obvious that the word *vilāsa* is not used here in its technical sense to denote either an *anga* of the second Sandhi or a *mahāguna* of the *nāyaka* or a *ceṣṭālamkāra* of the *nāyikā* The context shows that the word is to be taken here to mean action in general Bhoja-rāja also means the same when he says that Vrtti is *cestā viseṣa-vinyāsa-kramah* [4] Abhinava gupta defines Vrtti-s as mental, physical and verbal actions arranged in a suitable manner (*kāya vān-manasām ceṣṭā eva sahavaicitryena vṛttayah*) [5] In a drama actions are to be arranged dramatically so that æsthetic pleasure can be evoked in the mind of the audience The *Nātya darpana* defines Vrtti as *puruṣārtha sādhako vicitra-vyāparo vrttih* [6] *Purusārtha* signifies the ultimate goal of the plot of the play concerned According to Indian tradition drama ends with the realisation of the fruit (*phala-yoga*) and religious merit (*dharma*), material gain (*artha*)

and success in love affairs (*kāma*) are regarded as fruits in this context The said work further elucidates the point and says that all the dramatic actions (*nātya vyāpara*) are always related with acting which is expressive of Rasa s and Bhava-s [6] This is what Abhinava gupta means to say as stated above

The *Dasa rūpaka*, as interpreted by Dhanika, defines Vrtti as the actions of the hero [7] This definition is undoubtedly a narrow one, of course the actions of / for the hero in a play preponderate Viśvanātha includes the actions of all characters when he defines Vrtti as the *vyāpara viśeṣa* of the heroine and others (*nāyikādi*) [8]

Drama is the imitation of human actions The playwright delineates these actions in a particular form and manner in his work The actors and actresses also represent these actions in a particular way and this is called acting (*abhinaya*) Indian theorists divide this abhinaya into four forms, viz, speech (*vācika*), gestures and postures etc (*āngika*), certain emotional expression (*sāttvika*) and dress, make up and accessories (*āhārya*) Drama or *abhinaya* consists of actions both verbal (*vāg-vyāpāra*) and physical (*kāya vyāpara*) with both of which the mental action (*mānasa-vyāpāra*) is related to as the giding factor Now, the all-pervading Bhārati is speech, i e, verbal action which is called *vācikābhinaya* In the context of Vrtti physical actions may conveniently be grouped into the following categories according to the situations represented

There are subtle physical actions which represent certain emotions and are known in Indian dramaturgy as *sāttvikābhinaya* This form of *abhinaya* comes under Sāttvatī Vrtti

Some physical actions in *abhinaya* are vigorous and forceful and it is the Ārabhati-Vrtti that stands for this aspect of abhinaya

The mild Kaiśikī vrtti includes all sorts of graceful and gay physical actions

The last two groups of physical actions in Sanskrit drama

turgy are known as *āngikābhinaya*, and this *abhinaya* consists of clearly perceptible gestures and postures Broadly speaking, *sāttvikābhinaya* also consists of physical actions, and a question may be raised here why in Indian dramaturgy it is differentiated from the *āngikābhinaya* and is brought under a separate head A counter argument may also be poised here Why then *vācikābhinaya* is a separate form? It is also physical action in a sense *Sāttvikābhinaya* as the term implies signify mental action It is true that there is no such action in drama or *abhinaya* that may be called mental from the view point of the experience of the audience They hear dialogues and see gestures and postures, dress, make up etc But any one who has got some experience in *abhinaya*, knows well that no action, physical or verbal, is possible without conscious mental ones, i e, excluding those which in psychology are known as voluntary and reflex actions Every action in *abhinaya* must be clearly determined In a word, mental actions guide the physical ones in theatre In *abhinaya* we see and also hear, i e we experience physical and verbal actions (*kāya vyāpāra, vāg vyāpāra*) But in *abhinaya* there are very subtle physical actions too which are neither gross enough to be clearly viewed, nor so easy to be represented But this is real *abhinaya* This aspect of *abhinaya* represents subtle emotions, and this is why in Indian dramaturgy it is classed under a separate name *sāttvikābhinaya* This is more connected with mental action (*mānaso-vyāpārah*) than gross physical actions Abhinava-gupta has given a hint to the point in explaining *sattva* of the Sāttvatī as mental affair and this has already been noted above in connection with the exposition of Sāttvatī-Vrtti Now, the fourth form of *abhinaya*, i e, the *āhārya* consists of costume, make-up and accessories It is a matter of common sense that this aspect of *abhinaya* is related to all the four Vrtti-s and also to other forms of *abhinaya* Thus the entire field of *abhinaya* is covered by the four Vrtti-s and that is why the *Nātya-śāstra* calls them the mothers of *nātya*

In *nātya* the four Vrtti-s are interdependent They are mutually associated, independent existence of a particular Vrtti in *nātya* is not feasible Thus, without verbal action, i e, Bhāratī no drama or its representation can be conceived of, of course if it is not a dumb show Similarly, without physical and emotional actions verbal action is nothing but recitation In drama, the verbal action pervades all other actions When any one of these interdependent actions get prominence we call it the scope of a particular Vrtti The point has been hinted at by Sāgara-nandin when he remarks that in four Vrtti-s Bhāratī, Sāttvatī, Kaiśikī and Ārabhatī the speech, emotion, grace and physical action respectively predominate (*yathā-kramam ca vāk-sattva-līlā-vyāyāma-pradhānāh*) [9] But when in elucidation of this remark he says *ahāryam kaiśikyām*,[10] i e, *āhārya* predominates in Kaiśikī, it sounds inconsistent Dress, make-up and accessories are meant by *āhārya* which we know are related to all the Vrtti-s Special importance of *āhārya* in a particular Vrtti cannot be conceded to Abhinava-gupta has made the whole point clear He says *anyonyam samvalitā vrttayah kevalam kvacit kimcid adhikam iti prādhānyena vyapadesah parivartate* [11] The *Nātya-darpana* also recognises that the Vrtti-s are mutually associated in drama and that the prominence of one above others in a particular portion of a play is the reason behind the ascription of that portion to that particular Vrtti [12]

Bhāratī, as we have seen, is the *vāg-vyāpāra* and is related to all the Rasas and Rīti-s It pervades the entire play and it is only with the assistance of this *vāg-vyāpāra* that all other *vyāpāra* s, i e, Vrtti-s get scope of representation But t some later authorities beginning from Dhanika, this charac teristic of Bhāratī has been lost sight of They restrict th scope of Bhāratī to the prologue (Prastāvanā) only Dhanik admits that Bhāratī is speech (*śabda vrtti*), but curiousl enough he maintains that it is concerned to prologue and i to be discussed in that context (*āmukhasangatvāt tatraiv vācyā*) [13] Śinga-bhūpāla more emphatically asserts tha

Bhāratī is *prastāvanopayogitvāt sāngam tatraiva laksyate*[14] According to the *Daśa rūpaka*, the Sthāpaka sūtradhāra after Pūrva ranga enters the stage to perform Prastāvanā and recites a verse containing hints to the plot of the play concerned He may also describe a season and adopts the Bhāratī[15] Prastāvanā thus, is not included in the Pūrva ranga and it begins with the Bhāratī From this Dhanika arrives at the conclusion that Bhārati is restricted to Prastāvanā

The root of the above misconception is not easy to be found out The *Nāṭya-śāstra* nowhere specifically says whether the Prastāvanā is included in Pūrva-ranga or not But Prarocanā, an *anga* of the Bhāratī is recognised as the same of the Pūrva-ranga[16] Other three *anga*-s of the Bhārati are Āmukha, Vīthi and Prahasana Āmukha is another name of Prastāvanā[17] Vithi and Prahasana are two separate types of play (*rūpaka*) of minor type (*apūrnānga*) The *anga*-s of Vithī can be employed in Prahasana also, so says the *Nāṭya śāstra*[18] It is Mātrgupta who, as reported by Rāghavabhatta, recommends *svair-angair-cāpi vīthyangaih prakuryād amukham budhah*, i e, some of the *anga* s of the Vīthī can be employed in the Āmukha too Sāgara-nandin quotes the entire verse without, however, mentioning the name of the source Dhanañjaya also maintains the same opinion[19] Of the five *anga* s of Prastāvanā, two (Udghātyaka and Avalogita) are *anga*-s of the Vīthī also Sāgara-nandin further recommends, certainly on the authority of the above view of Mātrgupta, the employment of Nālikā (another *anga* of Vīthī) in Āmukha[20] Thus it appears that all the *anga*-s of Bhāratī are connected with Pūrva-ranga and Āmukha, mainly with the latter Dr Raghavan rightly suggests that this tempted some later theorists to restrict Bhāratī to Prastāvanā only[21] He offers another explanation In the primary stage of the development of drama, there were dumb-shows having three Vrtti-s of physical action only Bhāratī was used in those shows in the form of prayers and introductory speeches by Sūtradhāras. This, Dr Raghavan maintains, explains

The standpoint of the *Nātya-sāstra* regarding the scope of Bhārati has been clearly explained by Abhinava gupta He means to say that as speech the Bhāratī pervades the entire drama (*trailokya-vyāpinyā hi bhāratyāh*), Prarocanā and Āmukha are parts of it (*kascid amsah prarocanā rūpah, evam āmukha svabhāva ityādi*) [22] Moreover, as has been noted be fore, according to Abhinava-gupta chief characteristics only have been mentioned in Bharata's definitions of Vrtti-s There Bhārati is defined as *strī-varjitā samskrta-pātha yuktā* This is simply to give scope to the chief characteristics of Kaisiki, as Abhinava-gupta puts it *strī varjiteti kaisiki-prādhānyāvakāsam gamayati* In Kaisiki female characters predominate The gracefulness of their Prakrit speeches (*prākrta-pāthya-lālityāt*) also indicate Kaisikī (*kaisikim avasyam āksipet*) [23] The *Nātya-darpana* makes the point more clear It says that Bhāratī begins from Prarocanā and Āmukha where generally Sanskrit is found to predominate, but it pervades the entire drama even in cases of Prakrit speeches [24] Sāgara-nandin also admits of this all-pervading character of Bhārati as has already been discussed

NOTES AND REFERENCES

Chapter I

1 DR I 7

2 NLRK 11 8-11 The NŚ (GOS XV 126, XVI 5) uses *Kāvya* and *Nātya* as synonyms

3 NLRK ll 266, ll 2283-2284.

4 NLRK ll 267 268 The verse, as it is, does not occur in any of the present versions of the NŚ The first half is undoubtedly the same as that of V No 142 of 19th chap of the NŚ (GOS) and the second half seems to be similar to that of V No 144 of the same chapter Ruci pati in his com on the An rā (p 9) attributes the verse to Bharata and reads *tadīyānukrtih* in place of *tasyāstva-bhinayah*

5 DR I 7 *avasthā nukrtir-nāṭyam*

6 NLRK l 269 and ll 2282-2285

7 NŚ GOS I 15

8 NŚ GOS I 17, NLRK ll 17 18

9 NŚ GOS I 116, XIX 143

10 NLRK ll 25 26 The verse is also found in the Bhā-pra (p 222, ll 16 17) where the reading of the first half is *api sidhyeta viduṣām* etc Śankara in his Ra ca (Abhi-śaku p 116) attributes the verse to Prajāpati Another verse on the eulogy of Nātaka and attributed to Pitāmaha by Sāgara (NLRK ll 15-16) is also found in the said work and also in the Tippani of Narahari in the same context as belonging to Prajāpati (Abhi-śaku, p 116 and p 296) This verse also, is found in the Bhā-pra p 238 ll 2-3 Dr Raghavan informs that Bahu-rūpa Misra in his gloss on the DR reproduces the entire portion of the NLRK ll 14-26 NLRK Eng Tra, p 60.

The NŚ itself and Abhi-bhā refer to Brahma in several places

11 NLRK 1 2173

12 NŚ GOS XIX 1, *itivrttam tu nātyasya śarīram parikīr-ttitam*

13 DR I 15-16, Bhā-pra p 203, ll 13 15, RS III, 5-6

14 NC p 3

15 NŚ GOS vol II P 411 *upādhāyā ittham ahuh/iha trivi-dhayā prasiddhyā prasiddhatvam bhavati, amuka evamkārī amutra deśa iti* cf, ND p 24

16 NLRK ll 32-33 *prakhyāta vastuviṣayam prakhyātodātta-nāyakam/rājarṣi-vamsa caritam tathā divyāsrayotthitam//* The NŚ (GOS XVIII 10) reads *divyāsrayopetam* instead of *divyāśrayotthitam* of the NLRK, *divyāśrayopetam* according to Abhinavagupta means, "having divine helpers" Cf, Abhi bhā NŚ GOS Vol II P 412 Full gloss on the expression *divyāsi ayotthitam* in the NLRK is missing The NLRK only says, *divyānām maheśvara jimūtavāhanādinām caritam* (ll 45 46) and then that there is a gap in the ms as suspected by Edgerton, informs Dr Raghavan NLRK Eng Tra p 71

17 NLRK ll 44-45, 1 2189

18 NLRK ll 39 44

19 NLRK ll 47-50 Śankara in his Ra ca on the Abhi śaku (p 162) seems to have quoted from the NLRK when he remarks *upāttam pi atisamskrtam ceti vrttadva-yam* Here Śankara quotes *pañca pañca catuh-ṣastis-catuh pañcaika vimśati/sadvimsa-navatiryati a tadāhur nātakam budhāh//ṣadvimsa* is obviously a currupt reading it should be *ṣat-trimśat,* as in the exposition of the verse Śankara himself states The verse occurs in the NLRK (ll 1858 1859) Here the reading is *aṣtaika-vimsati* Bhā-pra (p 222, ll 8-9) gives the verse with the reading found in the Ra-ca The verse concerned is not Sgn 's own, as he introduces it (l 1857) saying *ata evocyate* At the conclusion of his exposition on the verse Śankara

says, *etacca vistarena ratnakose kathitam* This *ratnakosa* is undoubtedly the NLRK Other instances of Śankara's borrowing from the NLRK will be shown in due course

20 The Social play in Sanskrit by Dr Raghavan, p 2

21 Bhā pra p 234, ll 21 22 *pūrva-vrtta śrayam api kiñcid utpādya-vastu ca vidheyam nātakam-iti mātrguptena bhāsitam* //

22 NLRK Eng Tra p 60

23 Abhi śaku p 9 It is apparent that Mg's description of Nātaka does not vary materially from that of the NS First three lines of the above description appear to have been taken directly from the NŚ (GOS, XVIII 10,11) Ninth line carries the same sense as is contained in v no 12 in the said chap of the NŚ The NŚ does not specifically state anything regarding the main Rasa of a Nātaka while Mātrgupta enjoins that either Śrngāra or Vira should be the main Rasa (l 4 in above quotation) Later authorities perhaps, are influenced by this dictum of Mātrgupta (Cf, Bhā pra p 233 l 3, RS III 131, SD VI 10) Fifth and sixth lines of above quotation are found in the RS III 132

24 RS III 161

25 DR III 24 25 and Avaloka, ND I 18, Bhā pra p 233 l 22 p 234 l 1, SD VI 50 and below

26 ND p 25

27 NLRK l 34 NŚ GOS XVIII 11 *nānā vibhūtibhir jutamrddhi vilāsādirgunaiśca* //

28 NLRK Eng Tra p 60

29 Bhā pra p 200, l 18

30 NLRK ll 51 53

31 NŚ GOS I 19 *itihāsa mayā srstah* etc Abhi bhā on it says, *itihāso dasa-rūpakam*

32 NŚ GOS I 57 *yathā daityāh surair jitāh*

33 NŚ GOS vol I P 27 *prabhu-paritoṣāya prabhu caritam kadācinnātye varnanīyam iti yathā daityāh surair-jitā ityetas-*

māl labhyata ıtı kecıdāhuh/tadasat/ na ca vartamāna-carıtānukāro yuktah/vıneyānām tatra rāga-dveṣa madhyasthatādınā tanmayī bhāvābhāve prıterabhāvena vyutpatteı-apyabhāvāt/

34 NŚ GOS Vol II P 413 *tena vartamāna rāja-carıtam ca avarnanīyam eva, tatra vıparıta-prasıddhı bādhayā adhyāropasya akıñcıtkaratvāt /etadarthameva pı akhyāta grahanam prakarṣa dyotakam punah punarupāttam /*

35 NŚ GOS Vol II P 412 *naca saı vathā deva-caı ıtam tathā avarnanīyam/ prakarī patākā nayakādı rūpena angı karanam*

yadı tu mukhyatvenaıva deva-caı ıtam vaı ıyate tat-tāvadvıpralambha-karunādbhuta bhayānaka rasocıtam cen nıbadhya te tan mānusa carıtam-eva sampadyate/ nāyıkā tu dıvyāpyavırodhını /

36 ND (p 25) takes kıng to mean one belongıng to the Ksatrıya class and not an actually coronated kıng, as prınces are very often found to be depıcted as heroes ın Nātakas

37 HSL Cal Unı P 739

38 Cf PHAI Dr H Roy Choudhury, 5th ed , p 391, "Pushyamıtra dıed ın or About 151 B C and was succeeded by hıs son Agnımıtra "

39 NŚ GOS XVIII 45 46, and also Abhı bhā (p 430) *anārṣam ıtı purānādı vyatırıkta brhatkathā dyupanıbaddham mūladeva carıtadı / āhāryam ıtı pūrvakavıkāvyād vā āharanīyam samudradatta ceṣtıtādı /*

40 NŚ GOS Vol II p 410 It ıs to be noted here that Ag , as ıt appears from the above, ıs reluctant to admıt the Brhat kathā as an *ārṣa* source Thıs lost work, perhaps, was not the source of the plot of the *Mudrārākṣasa,* as we have ıt (See HSL Cal Unı p 265, the remark of Dr De) Dhanıka, however, says (DR below I 68 p 34), *brhatkathā-mūlam mudrā-rākṣasam,* and quotes two verses whıch are obvıously ınterpolated from Ksemendras *Brhatkathā mañjarī* (II 216, 217) (HSL p 265 fn 2) The story of the defeat of the Nandas through the stratagem of Cānakya and the ınstallatıon

of Candragupta, however, find mentions in the *Viṣnu purāna* (IV 24), *Pariśistaparvan* (VIII 253 54) and some other minor works cf PHAI Pp 265 270

41 Traditional accounts of the fall of the Nandas and the rise of the Mauryas are preserved in the *ārṣa* source like the *Purānas* and also in the Buddhist and Jaina works (See Dr H C Raychoudhury, PHAI P 269) But strictly speaking, neither the fall of the Nandas nor the rise of the Mauryas is the subject matter of the drama The entire plot may in a sense, be said to be invented by Visākhadatta Moreover, according to Ag *Brhatkathā* is an *anārṣa* source, as pointed out before How then Ag himself calls it a Nātaka cannot be explained

42 Keith, The Skt Dr P 254

43 NŚ GOS Vol II P 436 *ghantakādayastvāhuh nāyako nrpatirityetāvan-mātram nātakādāvupajivitah na tu prakhyātatvamapi* /

44 NLRK 11 51 52

45 NŚ GOS I 114 115

46 Sāgarikā, 1st yr, 2nd issue, P 170

47 NŚ GOS XVIII 12, NLRK 11 37-38

48 NŚ GOS XIX 1, NLRK 1 216 *itivrttam hi nātyasya sarīram parikīrtitam*

49 NŚ GOS VI below verse 31 *na hi rasadrte kascidarthah-pravarttate*

50 NSRK 11 1732-1733 *ato'nyathāvrttisu panditeṣu*
na dandamākarṣati sāstrakārah /

51 NLRK 11 27 30 NŚ GOS XIX 145 also mss readings given there The Tippanī of Narahari on the Abhi-śaku (P 295) reads *nātya* Śankara in his commentary on the same (P 162) reads the verse as it is found in the NLRK The *Visnudharmottara-Purāna* (Khanda III, Adhyāya 17, V No 7) also says, *caritam tridaśānām vā nāṭakam tatra kirttitam*/

52 NŚ GOS XVIII 10

53 Cf Supra fn 15

54 NŚ GOS Vol II Pp 411 412
prakhyāte bhāratādau yad-vastu tadvıṣayo'sya, tatrāpı kıñcıd aprasıddham bhavatı, tan-nırākaranāya prakhyāto-dāttetı srīsankukah| upādhyāyā ıtthamāhuh evam tāvad-dve prasıddhe ukte, prakhyātodāttetyanena trtıyā prasıddhır-uktā|udātta ıtı vıra rasa yagya uktah|| tena dhıralalıta-dhīra-prasānta dhıroddhata dhīrodāttāh catvāro' pı grhyante |

55 LPSD Vol I Pp 4-5

56 NŚ GOS XXIV 18-19

57 NLRK ll 260-262

58 NLRK ll 262-264 The prınted text reads *pādacāreṣu boddhavyāh tatra ta ıtı* Dr Raghavan rıghtly suggests that *pādacāresu* ıs a curruptıon for *upacāreṣu* NLRK Eng Tra P 72

59 NŚ GOS Vol II, P 414

60 NŚ GOS Vol II P 414 *yat-tu paṭhıtam tatra dhīra lālıtatvam rājña eva varnanıyam nānyasya, senāpatya-mātyayor-dhīrodāttatvam-eva, devānām dhıroddhatatvam-eva, dvıjātīnām dhıra-prasāntatvam evetı, evam paıam draṣṭavyamata eva prakhyāto dāttetyatra catvāro' pı nāyakāh svīkrtā ıtı vyākhyeyam* |

61 ND I 7, cf also the commentary on p 26 *eva varnanīya ıtı sva yogavyavasthāpakatvenaıvāvadhāryate nānyayoga-vyavacchedena*|

62 DR III 22, SD VI 9, RS III 130

63 LPSD P 4

64 DR Avaloka P 37

65 DR Avaloka P 38, *ato jımūtavāhanāder dhırodātttavam ıtı*|

66 ND P 26 *ye tu nāṭakasya netāram dhīrodāttam eva pratıjānate, na te munısamayādhyavagāhınah, nāṭakeṣu dhīra-lalıtādınām-apı nāyakānām darśanāt kavı samaya-bāhyāśca* Thıs crıtıcısm ıs solely based on the tradıtıonal ınterpretatıon of the term Dhīrodātta and the wrıters seem to have turned a deaf ear to the new ınter-pretatıon of the term given by Dhanıka

67 Cf. SD VI 9, NC. P. 2

Chapter II

1 A B Keith The Skt Dr P 297

2 NLRK ll 54 58 NŚ GOS XIX, 7,8

3 NLRK l 102

4 NLRK ll 103 108

5 NLRK l 109, for *Rāghavābhyudaya* see infra f n 8 under Bindu, chap III

6 NLRK l 59 This is after the NŚ GOS XIX 9 *autsukyamātra bandhastu yadbījasya nibadhyate/mahatah phala yogasya sa phalārambha isyate //* It is interesting to note that RB (Abhi śaku P 15) attributes this verse to Ādibharata Bhā-pra (P 206 ll 5-6) gives the same definition

7 NLRK ll 59-65 The illustration is evidently from a lost Rāma-play and there are two more citations from this *anka* in the NLRK below ll 3094 and 3132

8 Bhā-pra p 206 ll 17-18 *śakuntalāyāh ksatrena parigrāhya-kṣmatvatah ārambho' samsayam ksatretyādi duṣyanta bhāṣite//*

9 RS P 214 III 23, NC P 10

10 DR I 20, SD VI 71

11 S D P 354, below VI 71

12 NŚ GOS Vol III P 6 *pradhānabhūtasya phalasya tat tannāyakocitasya yadbījam upāyasampat tasya yadautsu kyamātram tadvisaya smaranotkanthānurūpam tasya bandho hrdaye nirudhih prārambhah, sa ca nāyakasyāmātyasya nāyikāyāh pratināyakasya daivasya vā /*

13 ND P 44 *phalam mukhyam sādhyam tadartham autsukyam upāyaviṣayam anenopāyenaitat sidhyatīti smaronotkanthādikarma tadanuguno vyāpārascobhayam ārambhah /*

14 NLRK l 66 NŚ GOS XIX 10 RB attributes (Abhi śaku P 69) this verse to Ādi bharata

15 NLRK ll 67 68 There are six more citations from this Act in the NLRK below ll 205, 942, 1752, 1817,

3076, 3112 Dr Raghavan informs us (NLRK Eng Tra P 61) that *Kulapatyanka* is the Act of the lost Rāma play *Udatta-rāghava* of Amoghavarsa Māyurāja, of which a manuscript has been luckily discovered by him (SOLRP Intro P XIII) It is curious that the name of the drama itself has not been mentioned by Sgn The Bhā pra cites this Anka twice (P 202 l 1, p 279 l 10) which occur also in the NLRK in the same contexts, (ll 205-207 ll 3110 respectively) Śdt also does not mention the name of the drama Visvanātha also cites from the *Kulapatyanka* in two cases and both these citations occur in the NLRK in similar contexts (SD p 353 and NLRK ll 205 207 SD p 420, NLRK l 1752) In other two cases where the name of the drama *Udātta rāghava* has been mentioned the SD seems to have followed Dhanika (SD p 331, DR p 63 SD p 398, DR p 60) Dhanika cites the drama in five cases (pp 60, 63, 70, 81, 83) The ND cites the drama twice (pp 102, 173)

16 NŚ GOS Vol III p 7 *upāya-viṣaya-smaranecchāsantāna-svabhāvah* |
ND p 45 *autsukyamātramārambhah, paramautsukyam prayatna ityarthah* |

17 Avaloka, DR p 5 *phalasyāprāptāvupāya-yojanādirūpa-scestā viśeṣah prayatnah* | *yathā ratnāvalyām-ālekhyābhilekhanādir vatsa-rāja-samāgamopāyah* |

18 SD p 354 VI 72

19 RS p 214, III 24 , NC p 10

20 Bhā pra p 206, ll 7-8 and 19-20

21 NLRK ll 69-70 NŚ GOS XIX ll *iṣatprāptir-yadā kācit phalasya parikalpyate* | *bhāvamātrena tam prāhurvidhijñāh prāpti sambhavam* ||

22 Bhā-pra p 206, ll 9-10

23 NLRK ll 70-75 Dr Raghavan informs us that this is the Act IV of the *Udātta-rāghava* (NLRK Eng Tra p 61) This Act has been referred to in the NLRK below

l 388 and l 964, part of a verse from this Act has been cited below l 1607

24 RS p 206, III 24 *prāptyāśā tu mahārthasya siddhi-sadbhāva-bhāvanā* |

25 NC Pp 10 11

26 NŚ GOS Vol III p 7 *bhāvah upāyah, tasya saha-kāryantarayogah pratibandhaka-vāranam ca mātra-padenāvadhāritam sambhāvanā yogyatvamasambhāvanā-viśiṣṭatvam nāma trtīyā karturavasthā* |

27 Cf Supra, below Five Avasthās

28 ND p 45

29 DR I 21 Avaloka p 6, SD VI 72

30 NŚ GOS XIX 12 *niyatām tu phala-prāptim yadā bhavena paśyati | niyatām tām phala prāptim sagunām pancakṣate* || RB in his *Arthadyotanikā* (Abhi-śaku Pp 168 169) attributes the verse to Ādibharata The Bhā pra (p 206 11 11 12) also seems to have adopted this description of Niyatāpti but the reading there is currupt

31 NŚ GOS Vol III p 7 *sāmagrim yadā mukhyopayena niyantritam phalāvyabhicārinīm pasyati* ND p 46

32 NLRK 1 76 This is evidently from the NŚ excepting the portion "*yadābhāvena*" etc, as quoted above

33 NLRK 11 78-81

34 NLRK I 83 The NŚ counts one Aśmakutta among hun dred sons of Bharata (NŚ GOS I 33) Like some other Bharataputras Aśmakutta was perhaps an ancient *ācārya* on dramaturgy The NLRK refers to his views in connection with important topics like Niyatāpti as men-tioned above and also Cūlikā and Totaka below 11 437; 2766, 2775

35 NRLK 1 106

36 NLRK 11, 84 88 On at least twenty four occasions Sgn refers to the play *Jānaki-rāghava* The drama appears to have depicted the Rāma story beginning from his forest life up to the recovery of Sītā From the number of citations from this drama in the NLRK Dr Raghavan (SOLRP p 60) suggests that Sāgara might have had "Some special relation to or interest in this play". Only

from the number of citations this sort of supposition seems to be unjustified as there are as many as fifty-three citations in the NLRK itself from the V-sam But there are other good reasons in favour of Dr Raghavan's suggestion The drama in question, has been cited only once in the SD below VI 98, p 375 But this also seems to be due to the influence of the NLRK on the SD The last half of the whole verse, cited with the name of the source by Visvanātha, occurs in the NLRK (ll 747-748) in the same context as in SD as an illustration of Anumāna, an *anga* of the Garbha sandhi Now, the *Jānaki raghava,* referred to so many times by Sgn finds no mention in the Abhi-bhā DR ND Bhā-pra and RS Dr Raghavan's above suggestion can very well explain this fact,

37 DR I 21 Avaloka p 6

38 RS III 25, p 215, SD VI 73 NC p 11

39 NLRK l 89 NS GOS XIX 13, *abhipretam samagram ca pratirūpam kriyāphalam / itivrtte bhavedyasmin phalayogah prakirttitah //* It is interesting to note that RB attributes (Abhi-śaku, p 230) this verse to Mātrgupta The Bhā pra (p 206 ll 13-14) reads the third foot of the verse differently

40 NLRK ll 90 100

41 NŚ GOS Vol III p 8, ND p 46

42 DR I 22, SD VI 73, NC p 11

43 Bhā-pra p 159 ll 11 12 *abhiṣtārthaparipāko netrāder athavā kaveh / drumādiphalavad-yatra svādyate tat phalam bhavet //*

44 NŚ GOS XIX, 5 Abhi bhā NŚ GOS Vol III p 4 *kaviryat phalam utkarṣene vivakṣati tat pradhānaphalam |*

45 JOI Vol. V No 4 p 374.

Chapter III

1 NLRK ll 218 219 , NŚ GOS XIX 2
2 NLRK ll 222-224 , 228-229 , NŚ GOS XIX 3,5
3 NLRK ll 225-226
4 NLRK l 227 *anyastvāha / kathāyām eva kathāntaram upakārakrd ānusangikam iti /*
5 NŚ GOS Vol III p 12 *arthah phalam tasya prakṛtayah upāyāh phalahetava ityarthah / tadetaih pañchabhirupāyaih pūrnaphalam niṣpādyate /* For an exposition of Abhinavas division of Arthaprakrtis into two groups viz , Inanimate and Animate , the first comprising the Bija and Kārya while the second comprising other three, see H K Trivedi's learned paper on the topic in ABORI, Vol XLIV Pts I-IV, pp 143-146
6 DR p 5 , SD p 351 , ND 37
7 NŚ GOS Vol, III p 12 , RS p 209
8 Bhā pra p 204 l 22 , p 205 l 1
9 Kumārsvāmin in his com on the PRYB (p 104) says *arthaprakrtayah prayojanasiddhi hetava iti kecit / kathāśarīrasya kāranānīti bhoja-rājādayah /* Śr pra Vol II Chap XII p 48 *kathā śarīropādāna-kāranabhūtāh pañcārthaprakrtayo bhavanti / arthaprakrtayah pañca kathādehasya hetavah /* This definition of Bhojadeva also supports our suggestion regarding the reading of the above line of the Bhā-pra
10 NLRK ll 131-13 Śankara is his *Rasa-candrikā* (p 162) seems to have followed the NLRK when he says *arthasya prakṛtayah svabhāvāh*
11 NLRK ll 132 133 *naitān parityajya nāṭakārthāḥ sambhavanti/*
12 NC p 9
13 NŚ GOS XIX 20 *itivrtte yathāvasthāh pañcārambhādikāh smrtāh / arthaprakṛtayah pañca tathā bījādikā api //*
14 NŚ GOS III p 12
15 NŚ GOS Vol III p 12 f n 1 *idamardham ta-pa-da-da-na-ba-ya mātṛkāsu na vartate /*

16 See Infra (D) Relatıon among the three pentads

Bıja (Germ)

1 NLRK l 136 also l 538 *bıjam nātakasya phalabhūtasya hetuh*

2 NLRK ll 137 138 *kiñcınmātram samuddıṣtam bahudhā yad-vısarpatı/yāvat phalāvasānam ca tad-bījam ıtı kırtıtam //* NŚ GOS XIX 22 RB attrıbutes (Abhı saku p 15) thıs definıtıon of Bıja to Ādı bharata Bhoja also (Śr pra Chap XII p 432) defines the Bıja as,—*alpa-mātram upakṣıptam bahudhā yad vısarpatı / phalāvasānam yacca syāt tad bījam ıtı sañjıtam //*

3 DR I 17, ND p 37 I 29, Bhā-pra p 2 4 ll 4 5, SD VI 65 66, RS III 8-9, NC p 9

4 NLRK ll 139 140 *kımcıt stokam śleṣa-chāyopakṣepapra bhṛtıvırangaıh samuddısṭam kathıtam /*

5 NLRK ll 144-145

6 NLRK ll 548-550

7 V-sam Ed Jıvananda, Calcutta 1934, p 8

8 NLRK ll 145-147

9 Dr Sukumar Sen (*Bāngālā Sāhıtyera Itıhāsa,* Ed III, Pt I p 33) and Dr Nıharranjan Roy (*Bāngālīra Itıhāsa,* p 745) maintaın that Sāgaranandın's homeland was Bengal

10 Cf Dr Raghavan, NLRK Eng Tra p 61

11 NLRK ll 148-152

12 NLRK ll 154-158 *arthopasthāpana* ıs not the gıvıng rıse to an ıdea as taken by M Dıllon ın hıs translatıon of the NLRK *artha* ıs plot and *arthopasthāpana* ıs the act of introducing the plot

13 NŚ GOS Vol III p 13

14 NLRK ll 141 143 *anyastvāha/ıṣṭārtha sādhanam bījam uptam utpatram uddhatam/anvıṣṭam phalıtam pañcasandhısthaṃ darśayet kramāt /* The prınted text reads *utpātam* and *pañca sandhıṣṭām* whıch may be amended as *utpatram* and

pañcasandhısthām respectıvely, as suggested by Dr Raghavan

15 Bhā pra p 204 ll 9 10, RS p 210 III 9 10 Dhanıka (DR p 5) also says *bıjavad bıjam* Bhoja expands thıs metaphor (Śr Pra Chap XII p 482) *yathā bıjam uptamankura mūla-prakānda patra-skandha sākhā-praroha-pallava puspādınā prakārena bahudhā vısarpadante phalāya kalpate tathā yo mahāvākyārtho nāyakopanāyaka sahāyādı vyāpārabhedād bahudhā vısarpannante phalāya jāyate sa bījam ıtyucyate* /

16 RB Abhı-śakau p 15 *kvacıt kāranamātram tu kvacıcca phaladarsanam / kvacıdārambhamātram tu phalam uktvā krıyā kvacıt // vyāpāraśca vıśeṣoktah kvacıdvā phalasādha kah / bahudhā rūpakesvevam bījarupena drśyate // phale yasya hı samhārah phalabījam tu tad bhavet / vastu-bıjam kathā jñeyā artha bījam tu nāyakah //* Dr Raghavan poınts out (NLRK Eng Tra p 7) that Ranganātha in hıs commentary on the Vık-u has quoted Mg 's observatıon on Bıja But the same ıs found ın the RB's commen tary, as gıven above, and not in the commentary of Ranganātha on the Vık u

17 Bhīma ıs the hero of the V-Sam, though arguments ın favour of Yudhısthıra may also be adduced Śāradātanaya supports the case of Bhıma Cf Bhā-pra p 207 l 2 *bhımasya venīsamhāre phalayogo'tra darsıtah* /

18 Cf Abhı-bhā NŚ GOS Vol III p 13 *tatra cakravarttıputralābho munıjanāsīrvacana dvārena phalasvabhava syaıvābhıjñāna-śakuntale* /

19 It ıs not, however, ıntended to suggest that Mg actually formulated hıs theory after a close study of the dramas referred to above Only the cogency of hıs thesıs has been dıscussed wıth reference to the dramas known to us Mg mıght have gone through dramas of sımılar type

20 Abhı-bhā NŚ GOS Vol III p 13, ND pp 37-38

Bindu (Sign of continuity)

1 NLRK ll 162-163 *prayojanānām vicchede yad aviccheda-kāranam | yāvat samāptim kāryasya sa bindur-iti kathyate ||* NŚ GOS XIX 23, reads the second half as *yāvat samāptir bandhasya* . The verse is quoted in the commentary on the An-rā (p 11) by Rucipati, there the reading differs from that of the both above RB arrtibutes (Abhi saku p 69) this verse to Ādi bharata
2 NLRK ll 164-165
3 NLRK ll 166-172
4 Bhā-pra p 204 ll 13-14, RS p 210 III 11, gives almost a similar definition of Bindu The DR also means the same in (I 17), *avāntarārtha-vicchede bindur-accheda-kāranam |* The SD (VI 66) follows the DR
5 Bhā pra p 204 l. 17
6 NLRK ll 173-174
7 NLRK Eng Tra Dr Raghavan's introduction p 7 Dr S N Shastri seems to have confused this view with that of Kohola in the statement "Kohola makes the idea very clear when he says that Bindu is that occasional reference to the main motif of action etc" Cf LPSD p 86
8 NLRK ll 174 182 Rāghavābhyudaya is a lost Rāma-play from which there are as many as fourteen citations in the NLRK The SD contains one citation and that also seems to be taken from the NLRK Cf NLRK l 1796 and SD (below VI 210), the illustration of the *alankāra* Nivedana For details of the drama see SOLRP p 74 ff Rucipati (An rā p 11) also points out that *lākṣāgrhānala* of the V-sam is Mānalaksano Bindu M Dillon (NLRK p 69 f n 2) informs us that a verse, stated by Sāgara (ll 1660-1663) as taken from the *Rāghavābhyudaya,* is found to be attributed to Viśākhadatta in the *Saduktikarnāmrta* (1 46 5) This may simply be taken to be a case of error and from this the drama cannot be assigned to Viśākhadatta

9 Bhā-pra p 204 ll 15-16

10 NLRK ll 183-185

11 NŚ GOS Vol III p 13 *prayujyate phalam yairupāyā nuṣṭhānaih teṣām itivṛtta vaśād avaśyakartavyatādibhir vicchede 'pi sati yadanu-sandhānātmakam pradhāna-nāyaka-gatam sandhi-dravyajñānam binduh* / The reading *pra dhāna-nāyaka gatam* seems to be questionable Abhinava himself says that the connection may be established by the efforts of the ministers of the hero, as will be shown forthwith

12 Abhi bhā NŚ GOS Vol III p 14, Cf ND p 41

13 Cf supra, f n 4

14 Abhinava also seems to have partially supported this view when regarding the Bindu (NŚ GOS Vol III p 14) he says *tathā hi tāpasa vatsarāje vāsavadattā premā-nusandhānam rājamukhena pratyankam darsitam* /

15 NŚ GOS Vol II p 423 *pratyankāntam yo binduh anu sandhānābhidhāyi-vākyam* / Cf ND p 31, *purvottara-yorankayor-asambaddhārthatvam mā bhūd iti pūrvānkasyānte bindur nibandhaniyah* / DR III, 37 *bindur-ante tu bijavat* This also seems to be the view of Kohala Śdt (Bhā pra p 236 l 18) records that Kohala prescribes the use of Bindu at the close of an Anka (*bindurante ca*)

16 Cf Mā ag Bombay Sanskrit series no 6 1889

17 NLRK ll 159-161 Bhoja maintains a similar idea, Śr pra (Vol II), p 482

18 NŚ GOS Vol III p 14, *tailabinduvat sarvavyāpakatvāt* / Dhanika, (DR p 5) *bindurjale tailabinduvat prasāritvāt* /

19 An-rā p 11, *tailabinduryathā toye svaśaktyā vyāpya tiṣṭhati* / *kāvyāngāni tathā binduh samdarśya mukhyatā (ām ?) vrajet* //

20 RS p. 210. III 12

Patākā (Episode)

1 Dhanika DR p 4, Bhā-pra (p 201. ll 11-12) includes Patākā-sthānaka also as a subdivision of the Prāsangika

vrtta The matter will be taken up in connection with our discussion on the Patākāsthānakas

2 NLRK ll 186 188

3 Abhi bhā NŚ GOS Vol III p 15 *patākāvad upayogitvādiyam patāketi cirantanāh* /

4 Avaloka DR p 4, RS pp 210-211

5 NLRK 189 190 *yad-vrttam hi parārtham syāt pradhānasyopakārakam* / *pradhāna-vacca kalpeta patākā sābhidhiyate* // NŚ GOS XIX 24

6 NLRK ll 193-194

7 NLRK ll 195-198 According to Mg (NLRK 1465) *mitra-sampat* is Patākā, but this *mitra-sampat* belongs to whom has not been stated

8 Bhā-pra p 201 ll 14, 16, RS p 211

9 Abhi-bhā NŚ GOS Vol III p 15, Avaloka DR p 4 Cf also DR II 8, and Avaloka p 40

10 SD below VI 67, *yathā rāmacarite sugrivādeh, venyām bhimādeh, śākuntale vidūṣakasya caritam* / Bhīma may be called the hero of the drama according to modern taste Śāradātanaya actually calls him so as has already been pointed out

11 NŚ GOS Vol III p 15, *parasya prayojana-sampattaye bhavadapi sva prayojanam sampādayati* /

12 Bha-pra p 201 l 15, ND p 39, RS p. 210, NC p 9

13 DR I 13 *prāsangikam parārthasya svārtho yasya prasangatah* /

14 SD VI 67 pp 352-353

15 LPSD pp 74-75

16 NŚ GOS XIX 29

17 NŚ GOS Vol III p 18 *ā garbhād āvimarsād veti pratimukhe garbhe yadi vā* / *yam artham vyāpya nivartate patāketivrttam tāvatyeva patākā-nāyakasya svaphala-siddhir upa nibandhanīyā, siddha phalastvasau pradhāna phala eva vyāpriyamāna āsīno'pi bhūta pūrva gatyā patākā-śabda vācyo na mukhyatvena* / *vinipāta pratikāra pradhāna*—(Text reads *pratikarah pradhāna vimarsa* etc, which seems to

be currupt) *vimarsa-sandhau prastutopayogah patākāyāh |* It is evident that Abhinava attaches much importance to the Svārtha lābha of the Patākā nāyaka

The correctness of the portion *pratimukhe garbhe yadi va* of the text is questionable Abhinava further says that *ān* in *āgarbhād* etc , of the above is to be taken in the sense of *abhividhi* and criticises the view that takes it in the sense of *maryādā* as untenable Cf (p 18) *abhividāvān | ye tu maryādāyām tām vyācakṣate te na samyagamamsata |* But in that case the *phala-lābha* of the Patākā-nāyaka cannot be restricted in the second and third Sandhis only The view of the ND as given below, seems to be more reasonable

18 SD p 353, *yattu munınoktam-āgarbhād-vā vimarsād-vāpatākā vinivartate | iti tatra patāketi patākā nāyaka-phalam, nirvahana-paryantam api putākāyāh pravrtti-darsanāt, iti vyā khyātam abhinavagupta-pādaih |*

19 ND p 39, *yadā maryādāyām-ān tadā āmukha-pratimukha garbhān, yadā punarabhividhau tadā vimarśam abhivyāpya viramati | tāvatyeva patākā nāyakasya svaphala-siddhir-nibadhyate | nirvahana-sandhāvapi tat phale nibadhyamāne tulyakālayor upakāryopa kārakatvābhāvāt na tena pradhānasyopakārah syāt |*

20 NLRK ll 194 195

21 M Dillon translates the above statement of Sgn as,—"And it is completed in the *garbha* juncture or in the *avamarśa* juncture This is not to be carried through to the very end Cf NLRK Eng Tra p 11 But syntactically the pronoun *sā* in Sāgara's statement undoubtedly refers to Patākā, and *etat* through *iti* refers to *saca nivartata* The sentence thus means,—(The statement) that Patākā comes to an end in the Garbha or Vimarsa, should not be taken as *ātyantika*, universal rule to be observed

Prakarı (Incıdent)

1 NLRK ll 201-205 NŚ GOS XIX 25, Bhā pra p 201 ll 19-20
2 NŚ GOS Vol III p 15 *prakarṣena svārthānapekṣayā karotıtı* |
3 ND p 41 *patākāvad-anavasyambhāvıtvam* |
4 SD VI 69, RS p 210 III 14, NC p 9
5 NLRK 1 199
6 Bhā-pra p 202 ll 4-5 *sobhāyaı vaıdıkādınām yathā puṣpākṣatādayaḥ|tathātra varnanādıstu prabandhe prakarer-bhavet||*

The RS (p 211) quotes the above from the Bhā pra but reads the second half as *tathā tu varnanādıstu prasangau pı akarī bhavet* |

RB also quotes from the Bhā-pra the same passage wıth a dıfferent readıng of the second half of the verse yıeldıng a new meanıng Abhı-saku p 168,—*athartu varnanādıstu prasange prakarī bhavet* On the authorıty of thıs readıng RB calls the descrıptıon of the sprıng season ın the Act VI of the Abhı śaku as Prakarī The contentıon that the descrıptıon of a season ın a relevant place ıs Prakarī ıs quıte a new ıdea But how a sımple descrıptıon can be taken to be an Arthaprakrtı ıs not known to us

7 NLRK ll 205-207, SD p 353, Bhā pra p 202 1 1
8 ND p 41
9 NŚ GOS Vol III p 15

Kārya (Denouement, Object, Purpose to be achıeved)

1 NLRK ll 209 210 *yadarthe kāvya ārambhaḥ* (*kāvyārambhaḥ* ?) *sıddhe yasmın samāpanam* | *ānusangıka sampannam tat kāryam ıtı kathyate* ||

The SD (VI 69-70, p 353) gıves a very sımılar descrıptıon of Kārya, *āpekṣıtaṃ yat sādhyam ārambho yannı-*

/

bandhanah / samāpanam tu yat sıddhyaı tat kāryam ıtı sammatam / It may be pointed out here that according to this definition, the Kārya cannot be called a *prayojana sıddhı hetu,* as maintained by Viśvanātha himself (Cf SD p 353) In that case the purpose and the means become the same thing

2 NLRK ll 211-215 *yadāha bharatah*

yadādhıkārıkam kāryam pūrvameva prakırtıtam /
tadartho yah samārambha stat kāryam ıtı kīrtıtam//

NŚ GOS XIX 26, the reading here differs from that of the NLRK, mainly in the first half of the verse The GOS text reads *vastu* instead of *kāryam* of the NLRK But the reading of the NLRK is supported by one ms (ya)

RB quotes the verse in his Arthadyotanikā (Abhi śaku p 230) and attributes it to Mātrgupta RB's reading tallies with that of the GOS text

3 NŚ GOS XIX 2 quoted in the NLRK ll 218-219

4 NLRK ll 257-261

5 NŚ GOS Vol III pp 15 16 *cetanaıh kāryate phalam ıtı vyutpatyā (kāryam) / tena janapada-kośa-durgādıka-vyāpāra-vaıcıtryam sāmādyupāya-varga ıtyetat sarvam kārye antarbhavati / tatra param prathama-parıgrhītah pradhāna-bhūto'bhyupāya bījatvenoktah /*

6 ND p 42

7 JOI Vol V No 4 p 373 Cf Abhı-bhā NŚ GOS Vol III p 55 *bıja-kāryopagamanam ādānam-ıtı bıja phalasya-samıpatā-bhavanam*, p 57 *atra ratnāvalı-lābha rūpa-kāryasyopaksepād grathanam /*

8 DR I 16 and Avaloka on it

9 RS p 213, NC p 9

10 Bhā-pra p 203 l 20, p 204 l 3, p 205 l 3

11 JOI Vol V No 4 p 372

12 JOI Vol V No 4 p 372 Cf the definition "*karyam nırvāhakrt phale*" PRYB p 107

13 NLRK l 234

14 NLRK ll 235-236 NŚ GOS XIX 27 *esām tu yasya yenārtho yataśca guna ıṣyate | tat pradhānam tu kartavyam gunabhūtānyatah param ||*

15 NŚ GOS Vol III p 16 *na sarvatra prārambhādıvat saı va arthapra krtayo'pı | apı tu yasya nāyakasya yenārtha prakṛtı-vıśeṣena prayojana-sampattır-adhıkā tadeva pradhā nam, anyattu bhavadapı guna-bhūtam asatkalpam, bīja-bındu-kāryānı tu sarvatrānapāyīnı | tatrāpıca guna-pradhāna-bhāvah |*

16 ND pp 27-28, 42 43

17 RS III 20 21, *angam syāt nāyaketara-ceṣṭıtam | nıtyam patākā prakarī cāngam bījādayah kvacıt ||* Cf NC p 10

Chapter IV

1 NLRK ll 456-457 *samdhıh parasparam kathārthānām sam ghatanam |*

2 NLRK ll 457-458 *yathoktam samdhīyante arthah paras param ebhır-ıtı samdhayah |*

3 NŚ GOS Vol III p. 23 *tenārthāvayavāh sandhīyamānāh parasparam angaıśca sandhaya ıtı samākhyā nıruktā|tadeṣām sāmānya—lakṣanam |*

4 ND I 37 p 48 *mukhyasya svatantrasya mahā-vākyāı tha sya amśā bhāgāh parasparam svarūpena cāngaıh sandhīyanta ıtı sandhayah |*

5 DR p 6, I 23 *antaraıkārtha sambandhah sandhır ekānvaye satı |* Avaloka,—*ekena prayojanenānvıtānām kathāmśānām avāntaraıka prayojana-sambandhah sandhıh |*

6 Bhā pra p 207 ll 11-15, SD p 355, VI 75

7 Abhı śaku Ed Godbole p 15, Mu rā Ed Telang 1893, pp 52, 62

8 DR III 26

9 Śr pra Vol II p 484, *athaıtad upādheh kathā śarıra-bhāgānām mukhādayah pañca vyapadesā bhavantı |*

10 RS III 28 p 215 NC (p 11) sımply quotes thıs definı-tıon of the RS

11 Mu rā Ed Deshpande Act VI, p 179.

12 NLRK l 458, NŚ GOS Vol III p 23, XIX 37, ND p 48, Bhā pra p 207 l 17

13 NLRK ll 440-446, NŚ GOS XIX 17

14 NLRK ll 447-451, NŚ GOS XIX 18

15 Cf Abhı-bhā NŚ GOS Vol III p 11 *tatı opakramo pasamhārau tāvat sarvatrāvasyambhāvınau* /

16 NLRK ll 451-453 *prāsangıkasyādhıkārıkasyārthe vaıta mānasya yadı vıstarāt samdhayo vıdhātum pañcāpı sakyante tadayam nıyamo navasya-kartavyatayā abhyupagantavyah* /

17 NLRK ll 454-455, NŚ GOS XIX 19

18 NLRK ll 456 *vrttam yat tadavırodhatah samdhınām prayoktavyam* /

19 NŚ GOS Vol III p 11 *nıyamo ya ukto nıyamāt pūrna sandhı syād ıtyādı sa tatra na bhavet* / • *yad vrttam ıtı tatrādhıkārıke yad avıruddham tadeva prāsangıke yojanār ham ıtı* / The verse (NŚ GOS XIX 19) *prāsangıke parārthatvāt* etc has been taken to refer v no 17, *pūrna-sandhı ca kartavyam*' etc, by Abhınava

20 NŚ GOS Vol III p 10 *upādhyāyāstvāhuh — sarvatre-tıvṛttam pañca sandhyeva, na hı kascıdapı vyāpāro prāram bhādyavasthā pañcakam vınā sıddhet* / *avasthāpañca-kānuyāyınā sandhıpañcakenāpı bhāvyameva, tena sarvam nıyamāt pañcasandhı, hīnasandhıtvam tu kāranād-apūrnān-gatva lakṣanāducyate* /

21 Abhı-bhā NŚ GOS Vol III p 11

22 NŚ GOS XIX pp 44 47

23 DSL p 119

24 JOI Vol V No 4 p 378

25 JOI Vol V No 4 p 378 Cf Dr K C Pandey, Comparatıve Aesthetıcs Vol I p 431

26 The Skt Dr p 299

27 The Skt Dr p 298

View of Mātrgupta on Sandhıs

1 NLRK Eng Tra Introductıon p 7

2 NLRK preface VIII, IX

3 San dā p 97 For the date of Śubhankara Cf introduction

4 NLRK ll 460-61 San dā (p 97) reads — *prārthanā visayaut* | *mukha-sandhāvitiritam* || The text of the NLRK reads,— *prārthanāviṣayotsukyam* etc Cf Dr Raghavan's correction, NLRK Eng Tra p 72 Dr Raghavan suggests "*prārthanā* is *viṣayautsukyam*," is the meaning

5 NLRK ll 474, 480, 481

6 NLRK ll 472 481 *tatra yathā māyā madālase nāṭake prathame anke gālavasya maharṣeh tālaketu-vadham icchatah prārthanāyām kuvalayāśvasya rājñah tapovana gamanautsu kyam ārambhah* | *tasyaiva samvāde ete kṣama* etc a speech of the sage Gālava in verse) After that Sāgara adds — *atra rāja-dharmasyākhyānād-yāgasya nispanna saṣṭāmśasca* (Dr Raghavan suggest the reading as *yāgasya nispattih saṣṭāmsaśca* or *yāgasca nispannah* Cf NLRK Eng Tra p 72) *me bhaviteti gamana-hetucintanam* | *bijam tatraiva* | *devarāter* etc , (a verse)

Many of the *dandas* have been remove from the above text according to Dr Raghavan's suggestion He, however, proposes to remove the *danda* after *ārambha* and to place one before it, but nothing is said regarding the underlining of the word. Cf NLRK Eng Tra Dr Raghavan's corrections and emendations p 72 Cf also Bhār Ko , p 316 where Ārambha has been taken to be the name of the aspect

7 According to Dr Raghavan's suggestion,—Eagerness (Prārthanā) i e , the yearning for the object, the Ārambha i e , the reflection upon the means etc Cf NLRK Eng Tra ll 460 461

8 NLRK ll 472 488 The name of the Nātaka *Māyāmadālasā*, based on a Puranic story is first heard of from the NLRK The drama has not been referred to in any of the reputed works like Abhi bhā , DR , ND , Bhā-pra , SD and RS All the illustrations of Sandhis and their phases, as described by Mātṛgupta have been

illustrated by Sāgara with citations from this drama There are two more citations from the drama in the NLRK (l 276 and l 324) The entire portion of *atra rājadharmasya bhaviteti* (quoted above) followed by *iti*, does not appear to be the speech of the king as suggested by Dr Raghavan (Cf NLRK Eng Tra p 72) The reference to *rājadharma* in Gālava's speech is the cause of king's thought and not a part of the speech It appears that the thought of the king has been referred to here without giving the exact speech At best the portion *yāgasca bhavita* may be taken to be the speech of the king

9 NLRK ll 462-463 The printed text reads *citta* in place of *binduh*, the San dā (p 97) however, reads *binduh* In illustration (l 501) Sāgara also reads *binduh* Other variants in the San-dā are *prasrtikriyā* in place of *prasrtā-kriyā*, and *matam* instead of *trayam*

10 NLRK ll 489-490 *lābho madālasāyās-tasyā dvitiye anke yat pānigrahanam sa eva sādhana-sampattih* ll 497-498 *prasarah kriyāyā vaira-prabhavāyāh prasarāt* / ll 501-502 *punarapi haranasyodghāto binduh / sa eva sādhana-sambandhah* / The text reads *haranasyotkhyāto*, corrected by Dr Raghavan (NLRK Eng Tra p 62) as above

11 NLRK ll 489-494

12 NLRK ll 495 498

13 NLRK ll 498-506

14 Cf supra Bindu

15 NLRK ll 464-465 Śubhankara (San dā p 97) reads *bhadra* in place of *tatra* in the first foot and the second as —*udbheda sandhi—darsanam*, the ms reading being *sannidarśanam*, both yielding no sense

16 NLRK ll 539-512 A verse *kanthe varoru* etc, here the hero expresses his desire for amorous play l 513 *iti rājñah suratecchā sambhogah / tatra ca yogyatā* / ll 515-516 *anistasya viyogasya udghāta udbhedah* (Text reads *utkhyāta*, Dr Raghavan suggests *udghāta* Cf NLRK

Eng Tra p 62) / *tat pratıghātah sıddhı darśanam* / ll 517-519 *arcışı patıtām madālasām na dahatā dahanena maıtrı darśıtetı mıtrasampanmıtralābhah ! ıtı trıyuto garbhah* /

17 NLRK 1 514

18 NLRK ll 515-516

19 NLRK 1 466 467 Śubhankara (San-dā p 97) reads the verse as

nāśah kārana-mādhuryam kıñcit śreyası vıghnatā /
etānyavamarśa sandhau kathıtānı manīşıbhıh //

20 NLRK ll 519-523 The text ın the portıon *savıghnatayā tālaketu* seems to be currupt Tālaketu has been descrıbed as kılled ın the Act II The ms reads (NLRK p 22) *pātālaketu* The Nāgarı *ya* ıs very sımılar to *pa*, correct readıng should be *pātālaketu* A *daṇḍa* after *savıghnatā* also ıs necessary to make the sense clear The text, as translated by M Dıllon, seems to yıeld no clear meanıng The dıscussıon above, ıs accordıng to the emendatıon proposed here

21 NLRK ll 468-469 Śubhankara gives almost a separate descrıptıon of thıs Sandhı San dā (p 97) reads

punar-bıjasya sampattır-nānābhūtārtha sambhavā /
nırvahana-sandhau kathıtā surıbhır-bharatādıbhıh //

It ıs apparent that Śubhankara collected thıs descrıptıon from a currupt source The first *pāda* of thıs verse ıs the thırd *pāda* of the verse descrıbıng Vımarśa-sandhı ın the NLRK (l 467) Moreover Bharata nowhere descrıbes the Nırvahana sandhı ın the manner stated ın the above verse of San-dā

22 NLRK ll 523-529

23 NLRK Eng Tra Introductıon p 7 (quoted above) Dr S N Shastrı (LPSD pp 96-97) maıntains that "Mātrgupta follows the co-ambulatıon theory of juncture" It ıs a wrong judgement, as ıs evıdent from the above

24 San-dā p 1 *sangītacūdāmanı ratnakośa* etc

25 See supra Introductıon, age of Sāgaranandın

26 NLRK 1 472 *māyāmadālasā nāṭake* ll 276-277 *māyā-madālase pañcasvapyankeṣu kuvalāyasvah* |

27 NLRK 1 493

28 NLRK 1 324

29 NLRK ll 470-471

sādhakah sādhanam sādhyam siddhih sambhoga eva ca |
ityāhuh ke' pi nāṭyajñāh santah sādhyādi-pañcakam ||

30 NLRK ll 530 533

It is from the NLRK first that we come to know the name of a drama *Bhimavijaya* of an unknown author, like the *Māyāmadālasā*, *Bhīma-vijaya*, perhaps was written in a region where Sāgara lived Dr Raghavan maintains (NLRK Eng Tra p 70) that *Bhīmavijaya* may refer only to a theme and not to an actual play

31 LPSD p 96

32 Sāgara himself seems to have confused the issue He in his gloss, first explains the verses describing Sandhis according to Mātrgupta and then illustrates the pentad of Sādhya etc , and at last remarks *idam mātrguptena samkṣepāt* (NLRK 1 534) etc It appears from this that Mātrgupta according to Sāgara is the propounder of the *Sādhyādipañcaka* theory But the verse quoted above, which enumerates the pentad, clearly shows that this is an older view of some other theorists Perhaps Sāgara took the verse from the text of Mātrgupta, but overlooks the expression *kecit* and ascribes the view to Mātrgupta The view has not been mentioned anywhere else

33 NLRK 1 535

34 Abhi-śaku p 9 The full description is quoted, Supra, Chap 1 under Qualitative Analysis

35 P V Kane (HSP) p 55 , Dr S K De (HSP) p 34 , Dr V Raghavan (NLRK Eng Tra) p 7

Mukha Sandhi

1 TSS p. 6

2 NLRK l 536 537, *yatra bıja samutpattır-nānā-bhūtārtha-sambhavā | kāvya-sarırānugata tanmukham parıkırttıtam ||* NŚ GOS XIX 39 Here the first half of the verse ıs read as *yatra bıjā samutpattır nānārtharasasambhavā |* The dıfference of readıngs ın the underlıned portıons of the two ıs sıgnıficant.

3 NLRK ll 538 540

3a Cf supra f n 2 NS GOS Vol III p 23 *nānābhūto 'rthavasāt prasangāyāto rasa-sambhavo yah syāt*

4 ND p 48

5 SD VI 76 77 The readıng here tallıes wıth that of the NS (GOS) Bhā-pra p 207 l 18, p 208 l 7

6 DR p 7 (I 24) Dhanañjaya sımply takes up the first half of the verse from the NŚ descrıbıng Mukha sandhı as the definıtıon of the same The NC (p 11) also does the same RS III 29 30 p 215 Here Dhanıka's state ment has sımply been versıfied

7 NŚ GOS Vol III p 24, ND p 48, Bhā pra p 207 l 19, SD p 356

8 Cf Supra under Mukha sandhı accordıng to Mātrgupta

9 Bha pra p 207 ll 20-21 *bıjotpattırna hetuh syād rāsānām mukha sandhıbhāk | teṣām trıvargą-sam bandhah prāyo yasmān na drsyate |*

10 Bhā-pra p 207 l 21, p 208 ll 1-6

11 NLRK ll 545 546 *sāhacaryena bıjasya mukha eva hı kecana | bınduna ādau prakurvantı nāṭakārthavıdo janāh ||*

12 NLRK ll 547-548

13 Cf supra Bındu

14 NLRK ll 548-550

15 Cf supra under Bīja

Pratımukha sandhı

1 NLRK ll 634-635 NŚ GOS XIX 40

2 NLRK ll 636 631 Tārānātha Tarkavācaspatı, ın hıs commentary on the V sam quotes the followıng verse

and attributes it to Bharata (V sam Ed Jivananda p 19)

ānusangika kāryena kriyate yat prakāśanam |
naṣṭasyeveha bijasya sandhih pratimukham bhavet ||

The verse may be construed as *ānuṣangikakāryena naṣṭasya iva bījasya iha prakāśanam* etc, and can be taken as supporting the view of Sāgara The source of the above verse is unknown but it is evident that the view held by Sāgara was known in Bengal as that of Bharata through some lost source in Bengal even before a century

3 Cf V-sam Ed Jivananda Act I p 19

4 NLRK ll 639-642 Cf V-sam Ed Jivananda p 56 Here in the NLRK the reading of the quotation from the V-sam differs from that of the printed text of the drama

5 NLRK ll 145-147

6 NŚ GOS Vol III p 24 It may be pointed out here that the first view above states exactly the opposite of what has been said by Sāgara (NLRK 1 636 *dṛṣṭam kāranarūpena kāryarūpena naṣṭam*) But the approach of the both to the problem is similar The criticism of Abhinava however, can be applied with equal force against the above observation of Sāgara Abhinava criticises the above views as —*na caitat samañjasam|ekaviṣyam antarena sandhānājogāt, nāśasyāpica dṛṣṭatayaiva samgraha-sampatteh |*

7 NŚ GOS Vol III p 24 *bījasyodghāṭanam tāvat phalānuguno daśāviśeṣah taddṛṣṭam api virodhisamnidher-naṣṭamiva, pāmśunā pihitasyeva bijasyānkura-rūpam udghāṭanam |*

8 Cf V Sam Ed Jivananda p 34 Act II V No 2

9 NŚ GOS Vol III p 24 *atra pāndavābhyudayasya mukhopakṣiptasyodghāṭanam bhīṣmavadhād dṛṣṭam abhimanyuvadhān-naṣṭam atrāpiveditam iti kecit|tadā cārtho na samgamitah syāt |* The reading corrected by Prof S Bhattacharyya (JOI Vol V No 3 p 321) has

been accepted The text puts a danda after 'nastam' and then reads 'atrāpı' etc

10 NŚ GOS Vol III p 24

11 NŚ GOS Vol III p 24

12 NŚ GOS Vol III p 25 *udghātıtatvād bıjasya stokamātram tu sankukādıbhı-rudāhrtam yat tad eka ıtı draṣṭavyam* |

13 NŚ GOS Vol III pp 24 25 *drstam naṣṭamıva krtvā tāvanmukhe nyastam bhūmāvıva bıjam tadācchādakamapı bhūmırıva pratyudbodhakam|tasya drṣtanaṣtatulyam krtvā nyastasya ata eva kunkuma-bıjasya yad udghātanam tatkalpam yatrodghāṭanam sarvatraıva kathābhāgasamūhe tat pratımukham pratırābhı* |

14 NŚ GOS Vol III pp 24 25

15 ND p 49

16 DR p 11 SD VI 77-78 RS p 220 NC p 15 Bha-pra p 208 ll 21-22

17 Bha-pra p 209 ll 1-3

Garbha-sandhı

1 NLRK 1 709

2 NLRK ll 710-711 *udbhedastasya bıjasya prāptır-aprāptır-eva ca* | *punscān-veṣanam yatra sa garbha ıtı samsmrtah* || NŚ (GOS XIX 41) reads *vā* ınstead of *ca* as the last word of the first half of the verse

Rāghava-bhatta (Abhı-śaku p 115) attrıbutes thıs definıtıon to Ādhı-bharata Śr pra (Vol II Chap XII p 485) reads *kāryabījasya* ınstead of *tasya bıjasya* ın the first half, and the second half as *anvısyate tu yastatra sa vaı garbha ıtīrıtah* |

3 NLRK 1 712

4 NŚ GOS Vol III p 25, ND p 49

5 SD VI 78-79 p 357 Abhınava also refers to a vıew whıch seems to gıve thıs explanatıon, Cf NŚ GOS Vol,

III p 25 *phalasya garbhībhāvāt* | Cf also ND p 49 *phalaprāptı-sambhāvanā-rūpo garbha-sandhırucyate* |

6 NŚ GOS Vol III p 25 *pıāptır nāyaka-vısaya, aprāptıh pıatınāyaka carıte punaścānvesanam ıtyubhaya sādharanam* |

7 NŚ GOS Vol III p 25 *anye tu vıra raudra vışaya evaıtasyārthasya bhāvād avyāpıtvād evam āhuh* | *prāptıh, aprāptıı-anvesanam ıtyevam bhūtābhır-avasthābhıh punah punar-bhavantıbhır-yukto garbha sandhıh, prāptı sambhavā khyayāvasıhayā yuktatvena phalasya garbhībhāvāt* |

8 ND p 49

9 NŚ GOS Vol III pp 25 26 The Avaloka and SD also cıte the same ıllustratıon Cf DR p 16, SD p 357 The SD almost quotes the Abhı-bhā and uses *udbheda* and *hrāsa* ınstead of *prāptı* and *aprāptı*

10 DR p 16 I 36, Bhā pra p 209 l 22, p 210, ll 1-4, SD p 357 VI 78-79, RS p 225 III 49, NC p 20, Śr pra Vol II p 485 *yatra krıyāphalasyodbhedalābha nāsānvesanādayo jāyante tatra garbhah* |

11 NŚ GOS Vol III p 26 *avamarse tvaprāptereva pradhā natā pıāptyamśasya ca nyūnatetı vıseşah* | The text ıs undoubtedly currupt and has been rıghtly amended by the edıtor as *avamarśe tu praptereva pıadhānatā aprāptyamśasya ca nyūnatā* | The ND supports thıs readıng Cf ND p 49

12 NLRK ll 716 719 *nāţakādau vastudvayam bhavatı* | *vıdhırvā nışedho vā* | *tatra prāptırūpo vıdhıh* | *apıāptı-rūpo nışedhah* | *prāptırūpo yathā bījam-ārabdham rākşasām kşayah* | *nītam sītāpahārena rāmasyāvaśya-kāryatāmıtı* || The word *nītam* ıs to be replaced by *nītah* The verse seems to be taken from some old source, probably from the text of Mg For note on such verses, see ınfra, chapter V, under Aṅgas of the Mukha-sandhı, f n 40

13 NLRK ll 713 715

14 NLRK ll 720-723 The drama *Tāpasa-vatsarāja* of Anangaharsa Mātrarāja, son of kıng Narendravardhana has been cıted once more ın the NLRK (l 792) and

that also without mentioning the name of the drama or its author References to and citations from this drama occur in the printed text of the Abhi bhā as many as ten times and eight times in the ND Ānanda vardhana, Kuntaka, Hemachandra, Bhoja and Mammata also knew the drama The drama, according to Dr S K De, "belongs to a period earlier than the middle of the 9th century" Being edited by His Holiness Sri Yadugiri yatiraja Sampath Kumara and Ramanuja Muni from the Berlin manuscript of the play, it was published in 1928 from Bangalore

15 Cf supra Garbha-sandhi according to Mātrgupta

Vimarsa or Avamarsa

1 NLRK ll 772-774 *yadāha bharata-munih / garbha-nirbhinna-bijārtho vilobhana-krto 'pivā / tasya vāśleṣa-samyuktah sa vimarsah iti smrtah //* The NŚ (GOS XIX 42) reads *athavā* in the place of *apivā* at the end of the first half, and *krodha vyasanajo vāpi* as the first part of the second half A ms however reads *kiñcid-āsleṣa-samyukta,* and thus supports the reading of the NLRK mainly [Cf NŚ GOS Vol III p 26 ms reading 4 (bha)] But none of the expositions given by Abhinavagupta including his own, mentions *āsleṣa* He seems to support the reading *apivā* at the end of the first half of the verse Cf NŚ GOS Vol III p 27 *api sabdād vighnanimittāntarānām* etc The text of Śankuka, as presented in the Abhi-bhā (Vol III p 28) seems to support the GOS reading so far as the first part of the second half of the verse is concerned Śr pra (Vol II chap XII p 485) gives the definition as, *garbha nirbhinna-bījārthah krodhavyasanajo 'pi vā / vipralambhakrto vāpi vimarsa iti sañjitah //* A ms of the NŚ (Pa) reads *vipralambhakrto pi vā* in place of *vilobhana* etc of the GOS version

2 NLRK ll 770 772 *nanu vimarśa iti ko'rthah / ucyate*

garbhena saṁdhinā udbhinnasya bījārthasya lobhakāriṇā āśleṣaṇasaṁyukto (*yo*) *bhavati sa vimarśaḥ* |

3 NŚ GOS Vol III p 27 *anye tvavamarśo vighna iti vidanti*| *sa ca* (?) *vyākhyāne bīja-sabdena tad bīja-phalam artha-sabdena nivṛttirucyate* | *nivṛttiḥ nispratyūhaprāṇatayā phalaprasūtiḥ* |

4 NŚ GOS Vol III p 27

5 SD VI 79-80

6 SD p 358

7 NŚ GOS Vol III pp 27 28

8 NLRK ll 775 777 *anyastvāha* | *prakīrṇasyārtha-jātasya vimarśād yatra saṁvṛtiḥ* | *śatrorapacayo bhūyān vimarśa sa ca kathyate* || Dr Raghavan suggests that *śatror upa cayaḥ* should be the reading in place of *śatrorapacayaḥ* of the printed text NLRK Eng Tra p 72 But it has been shown (Cf supra under Garbha-Sandhi) that according to Abhinavagupta the Vimarśa-sandhi gives prominence to the gain over the loss of the hero How this principle can be maintained if the increasing strength of the enemy (*śatror upacayaḥ*) is depicted in this Sandhi, is not known Moreover, according to Mātṛgupta also, nourishment of the Bija (*bījena sampatti*) is an aspect of this Sandhi This has been illustrated by Sāgara in the death of Pātālaketu (Cf supra View of Mātṛgupta on Sandhis) which is undoubtedly a heavy loss to the enemy of the hero So loss of the enemy seems to be a characteristic of this Sandhi and as such, the reading of the text seems to be preferable

9 Cf supra under Patākā

10 NŚ GOS Vol III p 28 *phalavyāpatti-viṣayo yaḥ kartur-vicāraḥ sa krodha-vyasanaje vimarśa ityevam vimarśana-svabhāva eva vimarśaḥ* | *iti śrī-śaṅkukaḥ* |

11 NŚ GOS Vol III p 28

12 NŚ GOS Vol III p 28

13 DR I 43 p 21 Dhanika says *avamarśanam avamarśaḥ paryālocanam*|*tacca krodhena vā vyasanād vā vilobhanena*

vā bhavitavyam | Bhoja (Śr pra Vol II p 485) says — *kriyāphalāvāptaye vicāranirnāyo vimarsah* | It, however, includes *vipralambha* as a cause of deliberation Cf supra fn 1 of this topic

14 Bhā pra p 211 ll 10 11 and ll 12-13

15 RS p 229 III 57-58, NC p 23

16 NLRK ll 778-780 *anyastvāha* |

sampannarūpam yat kāryam prastāveneha kimcana |
manasyāyāti sandeham (sandehah ?) vimarsam ke'pi tam viduh ||

17 NLRK ll 783-790

18 NLRK ll 791-792 This perhaps, refers to the fifth Act of the *Tāpasa-vatsarāja* where Kuñjaraka describes how Rumanvān and Yaugandharāyana etc inflict a defeat upon the enemy

19 NLRK ll 793-797

20 NŚ GOS Vol III p 26 *tatra sandehātmako vimarsah* |

21 NŚ GOS Vol III pp 26-27

22 Cf Abhi-bhā NŚ GOS Vol III p 27 . *phalam yadā valavatā pratyūhyate kāranāni ca valavanti bhavanti tadā katham na sandehah* |

23 ND p 50

Nirvahana-sandhi

1 NLRK ll 854 855 NŚ GOS XIX 43 Here the first half of the verse (following the commentary of Ag) is read as

samānayanam arthānām mukhādyānām sabijinām | But Ag in his commentary on this refers to a view that reads, *mahaujasām phalopasangatānām ca* One ms also (Pa) reads the last word of the first half as, *mahaujasām* Cf Abhi-bhā Vol III p 29 Sr pra (Vol II XII p 485) reads the verse as, *yatrānayanam arthānām mukhādyānām mahaujasām* | *phalopabrmhitānām* etc ||

2 NLRK ll 856-857

3 Cf supra under Arthaprakrtı
4 Cf supra under Nırvahana-sandhı accordıng to Mātrgupta
5 NŚ GOS III p 29 *mukhādyānām catuınām sanahınām ye' arthāh prārambhādyāh teṣām sahabıjıbhıh bıjavıkāraıh kıamenāvasthācatuṣṭayena bhavadbhıh vartamānānām nānāvıdhaıh bhāvaıh uttarānām camatkāraspadatve jātot karṣānām yat samānayanam yasmınnaı thaıāśau samānıyante phala-nıspattau yojyante tan-nirvahanam phalayogā vasthayā vyāptam |*
6 NŚ GOS Vol III p 29
7 ND p 51
8 DR I 48-49 *bıjavanto mukhādyaıthā vıpıakırnā yathāya tham|aıkārtham upanıyante yatra nırvahanam hı tat ||* It ıs ınterestıng to note that Sarvānanda ın hıs Tıkāsarvasva attrıbutes thıs verse to Dattıla *Nāma lıngānusāsanam* wıth the com of Sarvānanda Ed T Ganapatı Sastrı Pt I p 144
9 Bhā-pra p 212 ll 89, SD VI 80-81, p 359, RS p 233 III 67, NC p 29
10 Śr pra Vol II p 485
11 NLRK ll 920 922
12 NŚ GOS Vol III p 29
13 ND pp 51-52
14 NLRK ll 918-919 *vıpadantara-nırmānam kecıdıcchantı sūrayah | jānakyā jvalana jvālā praveśena vıpat punah*
15 Notes of Dr Raghavan NLRK Eng Tra p 63
16 NLRK ll 918-919
17 NLRK I 389 *devatā darśanāntam ca bhavatı hı nātakam nāma*
18 NLRK ll 390 392 *devarṣayo 'pı kvacıt|te'pı devatulyā eva |*
19 An rā p 320 *devatā darśanāntam ca kartavyam nātakam budhaıh | rājarṣı-darsanāntam vā te'pı devaıh samā matāh ıtı bharatānurodhād vasıstha darsanāntam ıdam |*
20 San dā. p 81

21 Cf supra f n 17

22 NLRK ll 915-917 NŚ GOS XVIII 43 Cf Śr pra XI p 466, Bhā-pra p 236 l 4, SD VI 10 p 321, cf also the Sandhyanga Upagūhana infra

23 NLRK ll 913 914 NŚ XVIII 42 Cf SD VI 11 p 322, ND I 17 Śr pra (XI p 466) reads, *kāvyam gopucchāgram kartavyam nāṭikādiṣu prājñaiḥ| nāṭikādisu* here seems to be a wrong reading for *nāṭakādisu* According to lexicons one meaning of the word *gopuccha* is a kind of necklace having forty or thirtytwo strings Cf the com of Kṣirasvāmin on *Amarakośa*, Kānda II V No 106 (Poona Oriental Series No 43 p 156) Abhidhāna cintāmani Kānda III V No 325

24 NLRK ll 910 911

25 Cf W H Hudson An Introduction to the study of Literature, pp 200ff

26 NŚ GOS Vol II p 428 *krama-sūkṣmāngam iti kecit|* The reading of the SD (below VI 11 p 323) *kramenānkāh sūkṣmāh kartavyāh iti kecit* is decidedly more explicit

27 NŚ GOS Vol II pp 428-29, cf ND p 30, SD p 323

Relation among the three Pentads, the Avasthās, Sandhis and Arthaprakrtis

1 NŚ GOS XIX 14 *sarvasyaiva hi kāryasya prārabdhasya phalārthibhiḥ|etāstvanukramenaiva pañcavasthā bhavanti hi ||*

2 Techniques of Sanskrit Drama, Chap IV (In press)

3 NŚ GOS Vol III p 10 *avasthā-pañcakānuyāyinā sandhi-pañcakenāpi bhāvyam eva |* Cf also p 23, p 62, *sandhayo hyavasthā paratantrāh |*

4 ND I 37 p 48

5 ND p 44

6 SD VI 74 p 355

7 The TSS p 13

8 NŚ GOS Vol III p 10 Cf supra under Sandhis, f.n 20

9 The TSS p 14 Here Dr Mainkar further states that the DR is responsible to correlate the Avasthās with the Sandhis But, it has been shown above that the responsibility may be pushed back to at least the preceptor of Abhinava

10 NŚ GOS XIX 21

11 NŚ GOS Vol III p 12 *jñātvā yojyā yathā-vidhi iti tāsām auddesikoktivad upanibandha krama-niyama ityarthah*/ This is Ag 's gloss on the NŚ (XIX 21) *arthaprakrtayah* etc , as quoted above This statement of the NŚ seems to imply that the five Arthaprakrtis are to be used in a proper manner From this it is hard to deduce that they are to be used in a particular order The Bīja originates in the Mukha-sandhi and the Kārya occurs in the last Sandhi, but no restriction can reasonably be imposed upon other three, as has been made clear in our discussions on their nature above Abhinava further maintains (NŚ GOS Vol III p 16) that all the Arthaprakrtis are not essential everywhere Moreover, the mechanical theory of correlation among the Avasthās, Arthaprakrtis and the Sandhis, resting primarily on the occurrence of their members in the same order in which they have been enumerated in the NŚ , has been bitterly criticised by Abhinava, as will be shown The ND (p 37) following closely the Abhi-bhā in other relevant matters, opposes the view that the Arthaprakrtis occur in a drama in a particular order Thus, the above reading of the Abhi-bhā seems to be unjustified Perhaps a '*na*' has been dropped All problems become solved if the above text is amended as,—*kramaniyamo netyarthah*

12 ND p 37 *bijam patākā prakarī binduh kāryam yathāruci* / (I 28) *yathārucīti naiṣām auddesiko nibandhakramaḥ sarveṣām avaśyambhāvitvam vā* /

13 Dr Mainkar The TSS p 13 , Dr Kulkarni JOI Vol V No 4 The conception of Sandhis in Sanskrit Drama p 375

14 DR p 6 I 22-23 *arthaprakrtayah pañca pañcāvasthā-samanvıtah // yathā samkhyena jāyante mukhādyāh pañca sandhayah /* Cf also Avaloka on thıs verse

15 DR I 25 Regardıng the angas of the Mukha-sandhı it ıs saıd *angānı dvādaśaıtasya bījārambha-samanvayāt /*, sımılarly about Pratımukha-sandhı ıs saıd (I 30) *bındu pı ayatnānugamād angānyasya trayodasa /* The DR does not maıntaın that the *angas* of other three Sandhıs should be determıned ın the sımılar way

16 Bhā-pra p 207 ll 3-10 Regardıng the *angas* of the Mukha and Pratımukha, Śāradātanaya quotes from the DR Cf Bhā pra p 208 1 7, p 209 1 6 and DR, quoted ın f n 15, RS III 22 26 pp 214-215, NC (p 11 15) follows the RS verbatım Śr pra Vol II p 484 *te* (Sandhıs) *ca bıja-bındvādınām arthaprakrtınām sandhānāt sandhāya* (*sandhaya* ?) *ucyante /* It ıs a novel explanatıon of the word Sandhı, though based on an unsound theory

17 Cf Supra f n 11

18 NŚ GOS Vol III p 16 Abhınava followıng hıs preceptor, accept a coambulatıon between the Avasthās and Sandhıs, as dıscussed above

19 ND p 37

20 DR I 36 *patākā syānnavā syāt prāptısambhavah /* Cf Dhanıka (p 16) *tatra cautsargıkatvena prāptāyāh patākāya anıyamam darsayatı /*

21 Bhā pra p 210 ll 1(-12 *abhavāstu patākāyā yathā mālavıkādısu // sadbhāvo drsyate tasya mālatımādhavādışu / tasmāt patākā syān-netı vıkalpam prāha kohalah //* Cf also 1 5

22 Bhā-pra p 210, ll 6-8 *tathāpyasyā nıveśah syāt prāptyā sāyā nıyogatah // apatāke nıveśah syād bındor bījasya vā kvacıt //*

23 RS III 27 p 215 Śıngabhūpāla supports the use of the Bındu only ın the Garbha sandhı ın absence of a Patākā there, *patākāyā vıhıne tu bındum vā vınıveśayet /*

24 RS III 49 (p 225) *āprāptyāśā-patākānurodhād angāni kalpayet |* III 58 (p 229) *prakarī niyatāptyānuguṇyād atrāngakalpanam |*

25 RS III 27 p 215 *patākāyāstvavasthānam kvacidasti na vā kvacit |*

26 NC p 29 *atrāngakalpanā kārya phalāgama-samāgamāt |*

27 Cf supra Arthaprakrti

28 RB Abhi-saku (Ed Godbole) p 115, p 168

29 RB Abhi-saku (Ed Godbole) p 168

30 Mā ag p 60

31 Mā ag p 98

Anusandhi

1 NŚ GOS XIX 28

2 NŚ GOS Vol III p 17 *tathā lollatādyāstu manyante parārthe sādhayitavye patākā nāyakasyetivṛttabhāgā anusandhayah |*

3 NŚ GOS Vol III p 17 *patākāyām hi pūrna varnane patākāntaram syād ityanavasthā |*

4 NŚ GOS Vol III p 17

5 ND pp 43-44

6 DR III/27 *patākā-vṛttam apyūnam ekādyair anusandhibhih| angānyatra yathālābham asandhim prakarim nyaset ||* Cf also Avaloka, p 70

Chapter V

1 NLRK ll 556-557, NŚ GOS XIX 69

2 NLRK ll 559 562

3 NLRK l 558 *yathā venisamhāre prathamānke |*

4 NŚ GOS Vol III p 37, ND p 37

5 NŚ GOS Vol III p 37

6 SD below VI 82 p 360 The NŚ (GOS V 168) while

describing the Prastāvanā enjoins *nānā vidhair upakse-paih kāvyopaksepanam bhavet*, this in practice is generally done through indirect hints to the central theme of the play In the Abhi saku, the forgetfulness of the Sūtra dhāra serves this purpose So, the first Sandhyanga may be included in the prelude

7 V-sam Ed Jivananda pp 9 10
8 NLRK ll 568 569, NS GOS XIX 70
9 NLRK ll 571 574
10 NLRK ll 575-581, Abhi bhā NŚ GOS Vol III p 31, ND p 54
11 DR p 9
12 NLRK ll 583 585 *athavā|samsuddhārtha bhāṣanam yat tat parinyāsah | samsuddham tattvabhūtam yad bhāṣanam sa eva parinyāsah | nānānurodhād iti |*
13 DR I 27, ND pp 53-54, Bhā-pra p 208 ll 12 13, RS pp 216 217, NC pp 11 12
14 NLRK ll 586-587, NŚ GOS XIX 71
15 NLRK ll 589-592 Cf V-sam Act I p 26
16 ND p 56, NŚ GOS Vol III p 38 Cf also SD p 362 Cf V-sam Act I p 25
17 RS III 34 p 217
18 NŚ GOS Vol III p 38
19 ND p 56
20 NLRK ll 593-594, NŚ GOS XIX 71, DR I 28, ND I 45, SD VI 84
21 NLRK 11 596-597
22 NŚ GOS Vol III p 39 *asyāh prayojanam prakāsya-prakāsanam |*
23 NLRK 11 598 599 *mukhārthasyopagamana* (m ?) *prāpti-rityabhidhiyate* | One ms of the NŚ (GOS Vol III p 39, 6 bha) reads *mukhyarthasyopa* | The ms of the NLRK reads *khysy* (Cf NLRK p 26, f n 1) Thus *mukhyasyārthasyopagamana* might have been the reading of Sāgara's source
24 NLRK ll 601-604 Cf V sam Act I p 19

25 NŚ GOS XIX 72 *sukhāt thasyabhigamanam prāptirityabhisamjñitā* | Abhinava supports this reading Cf Abhi-bhā NŚ GOS Vol III p 39 Dr M Ghosh prefers the reading *mukhārtha* Cf NŚ Eng Tra p 390

26 DR I 28 p 8, ND I 45 p 57, SD VI 84

27 NLRK ll 605-606, NŚ GOS XIX 72

28 NLRK 1 608 This verse of Bhima has been taken to be an example of Bheda by Abhinava Dhanika and Rāmacandra-Gunacandra Cf NS GOS Vol III p 42, DR p 11, ND p 57

29 NŚ GOS Vol III p 40

30 NLRK ll 609-610 *sukha duhkha-yukto yo artha-stad vidhānam yadāha sukha-duhkhānvito yo arthah|* etc The NŚ (GOS XIX 73) reads *sukhaduhkha krto yo'rthah* | The SD (VI 85) supports this reading

31 NLRK ll 612-616 There are two other verses in the NLRK (ll 751 753, 755-757) said to be taken from the *Bālacarita* and one (ll 540-542) from the *Bālacarita Rāmāyana,* which are neither from any known drama nor from the *Rāmāyana* itself These verses may be surmised to be taken from some text of dramaturgy like the work of Mātrgupta or some lost play See f n 40 infra *Bālacarita,* in contrast to the *Uttaracarita* may be taken to refer simply to the first part of Rāma story ending with the coronation of Rāma Cf the title *Bālarāmāyana* of Rājasekhara There are two verses in the U ca (Belvalkar's edition Act VI VS 31-32) which said to be taken from the *Bālacarita* and actually occur in the *Bālakānda* of the *Rāmāyana* (Lahore, N W recension, chap 72 VS 13-14) This also shows that the first part of the Rāma story was traditionally called *Bālacarita*

32 SD p 364

33 DR p 9

34 NŚ GOS Vol III p 41, ND p 55

35 NLRK 1 617, NŚ GOS XIX 73 reads *kutūhalotta*

rāvego / The KM edition of the NS (XIX 72) reads *kutūhalottarāveśo* /

36 NŚ GOS Vol III p 40

37 NLRK 1 619 *nādha kim eso khane khane* etc

38 NŚ GOS Vol III pp 40-41 , DR p 10 , SD p 364

39 NLRK 1 620 , NŚ GOS XIX 74

40 NLRK ll 621 622 Dr Raghavan in his notes on this verse remarks (NLRK Eng Tra p 62), "In the quota tions made in the NLRK there are some printed in small type, which occur frequently in the text , they seem to be taken from some text on dramaturgy in Anustubhas, like the work of Mātrgupta, in which the principles and illustrations from the themes of well known plays are given together in the text For such verses embodying both *laksya* and *laksana,* see below (ll) 707-708, 767 768, 792, 1210-1211, 1239 1240, 1242-1243, 1294-1296 , pp 84 89, the Anustubhas under Vyābhicārins and Sättvikas with illustrations of themes from *Rāmāyana* and *Mahābhā rata*" The suggestion that the verses containing both *lakṣya* and *laksana* are taken from the work of Mātrgupta seems to be very much tenable due to the fact that three such Anustubhas (ll 103 108), printed in bold type and referring to the Rāma story, have been attributed to Mātrgupta by Sāgara himself (l 102) Three other Anustubhas (ll 225-226, 718 719, 918 919) printed in bold type, refer to the Rāma story and may be said to contain principles and illustrations Another verse (1276-1277) in the same metre printed in small type, may also be included in the group of Anustubhas containing both *lakṣya* and *lakṣana*

41 NLRK Eng Tra. p 72

42 NLRK 1 624 , NŚ GOS XIX 74

43 NLRK ll 623 624

44 ND p 56

45 NŚ GOS XIX 75 *sanghāta-bhedanārtho yah sa bhedah* /

46 NLRK 1 626 *sanghātena militasyārthasya bhango bhedah* /

47 NLRK ll 628-631
48 NŚ GOS Vol III p 41
49 ND pp 56-57 (I 44) *bhedanam pātranırgamah*
50 DR I 29 Cf Avaloka p 11 This view of the DR has been referred to as the opınıon of some ın the ND (p 57) and ın the SD (p 365)
51 SD VI 87 p 365
52 ND p 57
53 DR p 11 The ND (p 52) also maıntaıns the same vıew It further opınes that Vılobhana etc, may be used, ıf requıred ın other Sandhıs also, the Bheda on the other hand should be used (*avasayam nıbandhanıyah*) at the close of each Act, Pravesaka and Vıskambhaka

Angas of the Pratımukha-sandhı

1 NLRK ll 650-651 *samīhā ratı-sambhogārthā vılāsah| sambhogo vā suratotpanno vılāsah* /NŚ GOS XIX 76 There ıs a ms readıng *sambhogo ratı-sampanno|* Cf NŚ (KM) XIX 74 and GOS Vol III p 42 ms bha
2 NLRK ll 651 656
3 NŚ GOS Vol III p 42
4 NŚ GOS Vol III p 42
5 ND p 62
6 NLRK 1 657, NŚ GOS XIX 76, DR I 32, SD VI 90
6a NLRK ll 659-662
7 ND p 72 Whıle enumeratıng the *angas* the ND (I 47) read Upasarpa
8 Bhā-pra p 209 1 11 *bıjasya drṣta-naṣṭānusarpanam |*
9 NLRK 1 663 *ādāvanunayasya kṛtasyāparıgraho |* NŚ GOS XIX 77, SD VI 90 ND (p 62) names the *anga* as Dhūnana and defines ıt as *sāmnyanādara* and takes *anādara* to mean *manāganādrtı*
10 NŚ GOS Vol III p 43 *pascāt punarangıkaranam ıtı |*
11 NLRK ll 663-668

12 DR p 12 I 33 SD (p 367) refers to this definition as the opinion of some A ms of the NŚ also gives this definition of the *anga* Vidhūta Cf NŚ GOS Vol III p 43, f n 2

13 ND p 62

14 NLRK 1 669, NŚ GOS XIX 77, ND (p 67) reads Tāpa

15 NLRK ll 669-671

16 NŚ GOS Vol III p 44

17 SD VI 91 *upāyādarśanam yattu* etc p 638

18 DR I 33 p 13 The ND (p 68) refers to this view One ms of the NŚ reads Śama instead of Tāpana and defines it as the dispelling of that (*arati*) created in Vidhūta Cf NS GOS Vol III p 43 f n 2 and 3

19 NLRK ll 1312-1313

20 NŚ GOS XIX 78, ND I 49

21 DR I 33 p 13

22 SD VI 91 p 368

23 NLRK 1 672 *krīdā vilobhanārtham hāsyam* |

24 NLRK ll 674-675

25 NŚ GOS XIX 78 *doṣapracchādanārtham tu hāsyam narmadyutih* | ND I 49 p 67

26 ND p 67 *ete ca narma-narmadyutī ange kāma pradhāneṣveva rūpakeṣu nibandha marhatah, kaiśikī-prādhānyena teṣām hāsyocitatvād iti* |

27 DR I 33 p 13, SD VI 91 p 369

28 NŚ GOS Vol III p 45

29 Hall's edition reads Pragayana The Śr pra reads Praśamana (Sr pra XII p 512)

30 NLRK 1 676 *uttarottaram pragamanam* | NŚ GOS XIX 79 *uttarottaravākyam* | SD VI 92 The definition, *pragamah prati-vāk-śrenih* found in the ND (I 50 p 69) also means the same thing

31 NLRK. ll 676-682 The drama has been cited but once in the NLRK Neither any citation from this drama nor its name is found to occur in renowned works like

the Abhı-bhā, DR, Bhā pra, ND, RS, SD etc Dr Raghavan maıntaıns that the Nātaka *Rāma-vıkrama* deals wıth the earlıer *Rāmāyana* story Cf SOLRP pp 96 97

32 DR I 34 p 14 *anyonya vacanenottarottarānurāgabhıjodghātanāt* /

33 Bhā pra p 209 1 15

34 NLRK 1 683, NŚ GOS XIX 79, SD VI 92 p 369

35 NLRK 11 684 686

36 DR I 34, ND p 62

37 NŚ GOS XIX 80, NLRK 11 687-690 The ıllustratıons of the three *angas,* Vırodha, Paryupāsana and Puspa have been cıted wıth quotatıons ın the NLRK from dıfferent phases of the Paraśurāma epısode of the Rāma story The first and the last are saıd to be taken from the drama *Jānakī-Rāghava* (Cf NLRK 1 684 and 1 692) The verse *alam bhārgava* etc, (11 689-690) quoted as an ıllustratıon of the Paryupāsana seems to be taken from the same drma

38 DR I 34 p 14, ND I 48 p 63, SD VI 92-93 p 370

39 NLRK. 1 691, NŚ GOS XIX 80, Cf DR I 34 p 14, SD VI 93 p 370, ND I 49 p 68

40 NLRK 11 691 692 *anyatra krıyāyāmıtara krıyādhıkyam vıśeṣa vacanam* /

41 NLRK 11 692 696

42 NŚ GOS Vol III p 46 *prema-vıkāsı puspam* /

43 ND p 68

44 NLRK 697 The NŚ (GOS XIX 81) defines Vajra as a harsh speech uttered to one's face, *pratyakṣa-rukṣam yad vākyam,* but the readıng *rukṣaprāyam* of the NLRK ıs supported by one ms Cf NŚ GOS Vol III p 46 ms bha, Śr pra (XII p 513) and the SD (VI 63) follow the readıng of Abhınava as adopted ın the GOS versıon The DR (I 35) and the ND (I 50) also follow thıs readıng and keep the word *pratyakṣa,* replacıng only *rukṣa by nıṣthura* and *karkaśa* respectıvely

45 NLRK ll 697 699 Another reference of the Act called Pumsavana, occur in the NLRK (ll 2820-2821) and the Bhā-pra (p 250 ll 20-21) also contains the same in the same context, i e, as an illustration of the third variety of Kapata Dr Raghavan informs us (NLRK Eng Tra pp 62, 63 SOLRP. p 55) that it is the opening Act of the lost Rāma play *Chalita-rāma* The name of the author is unknown to us In the NLRK (ll 974-976, 1824 1825) there are two more references to another Act, named Anutāpa of this drama Sāgara does not mention the name of the drama itself which, however, has been referred to once in the Abhi-bhā (NŚ GOS Vol I p 39) Citations from the *Chalita-rāma* are found in the Avaloka (DR pp 22, 66, 68), ND (pp 86, 92, 132, 133, 137), SD (p 445) The verse *āsādita-prakata-nirmala-candra-hāsah* etc, anonymously quoted by Dhanika (DR pp 63, 65) Visvanātha (SD p 332) and Bhoja (Śr pra vol II p 497), is from the Prastāvanā of this drama, as informs the ND (p 137) From the citations in above mentioned works it appears that like the Uttara rāma carita and the Kundamālā, the *Chalita-rāma* also takes up the Uttara kānda of the Rāmāyana as its subject matter and there are striking deviations from the story of Vālmiki Keith seems to be in favour of placing this drama in 1000 A D (Sanskrit Drama p 223), while Dr K K Datta Sastri (Ku mā pt I p 181) places it in the 9th century A D The said scholar also remarks, "The *Uttara-rāma carita* and the *Chalita rāma* seem to have some influence of the Kundamālā on them" (Ku mā pt I p 184) Cf also SOLRP pp 50-59

46 NLRK l 700, NŚ GOS XIX 81 *upapattikrto yo'rthah|* RB in his Arthadyotanikā (Abhi śaku p 108) ascribes this definition to Ādi-bharata

47 NLRK ll 700-703

48 ND p 71 The RS (p 224) follows this definition

49 NŚ GOS Vol III p 46 f n 2 (*bha*) *sopāya vacanam yattu sa upanyāsa ucyate|* DR I 35 p 15.

50 DR p 15 f n 2 *prasādanam upanyāsah*/ SD VI 93 p 370, Bhā pra p 209 1 17
51 Śr pra Vol II p 504 *pratımukha-sandhāvapı dvādaśāngānı* /
52 Abhı saku p 107 Upanyāsa as *prasādana*, p 108, Upanyāsa as *upapattıkrto yo'ı thah*
53 NLRK 1 704 *varnıtasyārthasya tıraskāro varna samhārah*/ The Śr pra (vol II p 513) also descrıbes the *anga* as *varnıtārthatıraskāro varnasamhāra ucyate*/
54 NLRK ll 704-705
55 NLRK 1 706 *caturnām varnānām sammılanam apı ke pı varnayantı* /
56 NŚ GOS XIX 82 *cāturvarnyopagamanam varna samhāra ıṣyate* / Cf the ms readıdg (pa) *varnıtārthatıraskāro ucyate* / Thıs definıtıon ıs found ın the Śr pra, as quoted above
57 NŚ GOS Vol III p 47
58 ND p 65
59 DR I 35 p 15, Bhā pra p 209 1 18, SD VI 94 p 391 The SD, however records the vıew of Abhınava
60 DR p 16, ND I 46-47, pp 60 61 Pragamana and Upasarpana (p 72, Anusarpana) of the ND are Prasama and Parısarpa respectıvely of Dhanıka

Angas of the Garbha-sandhı

1 NŚ GOS XIX 82, NLRK 1 727, DR I 38 p 16, ND I 55 p 80, SD VI 95 p 372
2 NLRK ll 728-729 The SD (p 372) cıtes the same ıllustratıon, so also does the Śr pra (vol II p 514)
3 NŚ GOS XIX 83, NLRK 1 730, DR I 38 p 16, ND I 55 p 79, SD VI 95, Śr pra vol II p 514
4 NLRK ll 730-734
5 NLRK 1 735 *cıtrārtha-samāyukto vıtarko rūpam* / NŚ GOS XIX 83 *cıtrārtha-samavāye tu vıtarko rūpamıṣyate* /

6 NLRK ll 736, 737
7 Śr pra Vol II 515 , SD p 373
8 NŚ GOS Vol III p 48 , ND p 75
9 NŚ GOS Vol III p 48 *vicitrārthānām samavāye sambhāvane sarva viṣaya eva viruddhastarkah* / *yuktistu niyata-pratipatti-paryanteti visesah* / Thus according to Abhinava's interpretation Rūpa does not differ from the Sandehālamkāra
10 NŚ GOS Vol III p 48 , DR p 14
11 DR I 39
12 ND pp 73-74
13 NŚ GOS XIX 84 *yat sātiśayavad vākyam* /
14 NLRK l 738 *sātisayam vacanam udahāranam* / This is supported by two ms readings of the NŚ (GOS Vol III p 48)
15 NLRK l 739
16 Śr pra Vol II p 515 , SD p 373
17 NŚ GOS XIX 84 *bhāvatattvopalabdhistu krama ityabhidhīyate* / Abhi-bhā (Vol III p 49) says, *bhāvasya bhāvyamānasya vastunah ya paramārthopalabdhih* /
18 NLRK l 740
19 NLRK ll 741 743 The Śr pra (Vol II p 516) cites this illustration but defines Krama as *bhāvatattvopalabdhih* (p 515)
20 ND p 76
21 DR I 39 p 17 , ND p 76 , Bhā-pra p 211. l 3
22 DR I 39 p 18
23 ND I 54 p 76
24 SD VI 97 p 374
25 NS GOS XIX 85 , NLRK l 744 , DR I 40 p 18
26 NLRK. l 745
27 NŚ GOS XIX 85 , NLRK l 746 , DR I 40 p 18 , ND I 53 p 74 , SD VI 98 p 375
28 NLRK ll 747-748 The SD as an illustration of Anumāna (below VI 98 p 375) quotes the whole verse and informs *yathā jānaki-rāghava-nātake rāmah* / The

first half of the verse as quoted there ıs, *lılāgataırapı tarangayato dharıtrım ālokanaırnamayato jagatām sırāmsı |* Here Sugrıva ıs descrıbed

29 DR I 36 p 16, Bhā-pra p 210 l 16, RS III 51 p 225, Vısvanātha also (SD p 376 VI 99) records the vıew

30 NŚ GOS Vol III p 50 *bha-mātrkāyam prārthanā-lakṣanam nopalabhyate |*

31 ND p 75

32 NŚ GOS XIX 86

33 NLRK ll 749-750 There are three more cıtatıons (NLRK ll 758-760, 761 765, 1666-1670) from the Act called after Sampātı, the brother of Jatāyus Thıs ıs an Act from a lost Rāma-play, not referred to ın any other work From a study of the above four cıtatıons (SOLRP pp 102 103) Dr Raghavan shows the power of the poet ın ınnovatıng ıdeas, such as an attempt of the Rāksasas to dupe the monkeys, and a female character, a Rāksasī named Māyāvatī, tryıng her wıts on Angada, Hanumat and others

34 Abhınava reads Āksıptı, three ms readıngs are recorded ın the NŚ (GOS Vol III p 50) vız, Aksepa, Aksıpta and Upaksıpta DR (I 42) reads Āksepa and thıs readıng ıs found ın the ND (I 54), Bhā-pra (p 211 l 8), RS (III 51) The SD (VI 99) reads Ksıptī

35 NŚ GOS XIX 86 Abhınava comments *hrdayāntah sthıtam (tasya) kutascınnımıttād udbhedanam |*

36 ND I 54 p 78 *ākṣepo bıjaprakāśanam |* It takes *bıjasya* to mean *mukhakāryopāyasya* and also *hrdaya-bhūmı-nıgū-dhatvād abhıprāyasya,* as an alternatıve

37 SD VI 99 *rahasyārthasya tudbhedah kṣıptıh syāt |*

38 NLRK l 751

39 NLRK ll 751-753

40 NLRK l 754

41 DR I 42 p 20

42 ND p 78

43 NLRK l 755, NŚ GOS XIX 87

44 NLRK ll 755-757

45 NŚ GOS Vol III p 51 *āvega-garbham yad vacanam tattotakam|sa cāvego harṣāt, krodhāt, anyato 'pıvā|bhınattı yato hrdayam tatastotakam* |

46 ND p 81

47 NŚ GOS 87 *kapatenātısandhānam bruvate 'dhıvalam budah|* Cf also Abhı-bhā (Vol III p 51)

48 DR I 40 p 18, ND I 55 pp 78-79, Bhā pra p 211 l 5, SD VI 99 pp 376-377

49 NŚ GOS Vol III p 51 f n 2 ms '*pa*'

50 NLRK l 758 *kapaṭasya anyathākaranam adhıbalam* | Śr pra Vol II p 517 *kapaṭasyānyathābhāvam* |

51 NLRK ll 758-760

52 ND p 79

53 DR I 40 p 19

54 ND p 79

55 NŚ GOS XIX 88

56 NŚ GOS Vol III p 51 *arısabdannācı* (*yı* ?) *kādı* |

57 DR I 42. Avaloka p 20

58 ND p 77

59 NLRK l 761

60 NŚ GOS Vol III p 51 f n 3 ms *ṭa* SD VI 100 *nrpādıjanıtabhītıh* etc Śr pra Vol II p 518 *bhayam nrpādıjanıtam* etc

61 NLRK ll 761-765

62 NLRK l 766, NŚ GOS XIX 88

63 NLRK ll 767-768

64 SD VI 100

65 NŚ GOS Vol III p 52 *anye tu śankā-bhaya-trāsaıh krto yah sa vıdrava ıtı|tatra ca vısesya padam anveṣyam, samudāya eva vıśeṣya ıtı śrī sankukah* |

66 NLRK l 769

67 NŚ GOS Vol III p 52

68 Śr pra Vol II p 518, ND p 77 The ND names the *anga* Drava

69 DR I 42 p 20, Bhā pra p 211 1 7
70 SD p 376
71 DR p 21, ND I 51-52

Aṅgas of the Vimarśa-sandhi

1 NŚ GOS XIX 89, NLRK 1 801, DR I 45, SD VI 102
2 ND p 83
3 NLRK ll 801-806 There is one more citation in the NLRK (ll 1703 1707) from the *Māyā lakṣmana* Act of the *Jānaki rāghava* In the present case, the NLRK says *yathā-Jānakī-rāghave Māyā lakṣa-(ksma ?)ne rāvanah* and the last line of the verse runs *kariṣyante ghoram vyasanam adhunā rāksasapateh* / It is evident that the verse cannot be put in the month of Rāvana (as is done in the NLRK) who is referred to in the last line in the third person *rāvanam prati*, or *rāvanasya*, might have been the correct reading From these two citations, as noted above, nothing can be guessed as to the nature of the innovation of a Māyā or its relation with Laksamana or the dramatic purpose achieved through it (Cf SOLRP pp 68-70)
4 NŚ GOS XIX 89, NLRK 1 807, DR I 45, ND I 58, SD VI 102
5 NLRK ll 808-812
6 NŚ GOS Vol III p 53
7 NLRK 1 813, NŚ GOS XIX 90
8 NLRK ll 813-814
9 NLRK ll 815 818
10 NŚ GOS Vol III p 53 *bhartṛ-samnidhāne 'pi vidūṣakasya sāgarikā yāśca vāsavadattayā bandhanam / dravanam calanam mārgād iti dravah /*
11 DR I 45, Śr pra vol II p 520, ND I 57
12 SD VI 103
13 NŚ GOS XIX 90, NLRK 1 819, DR I 46 p 23, SD p 380

14 NŚ GOS Vol III p 53 Cf also the illustration, taken from the R v (Act IV) where the king says that the queen has been pacified

15 NLRK ll 819 823

16 ND I 60 p 88

17 ND p 89

18 NLRK l 824, NŚ GOS XIX 91 *vyavasāyasca vijñeyah pratijñā hetu-sambhavah* |

19 NLRK ll 824 825

20 NŚ GOS Vol III p 54 *pratijñātasyāngikṛtasyārthasya hetavo ye teṣām sambhavah prāptirvyavasāyah* | Cf ND I 60, SD VI 103, Śr pra Vol II p 521

21 DR I 47 p 24 *vyavasāyah svaśaktyuktih* |

22 Bhā-pra p 212 l I, RS III 65, ND p 91 The Bhā-pra (p 212 l 2) gives also the definition of *Vyavasāya* as accepted by Sāgara

23 NLRK l 824 *aprastutārtha khyāpanam* |

24 NLRK ll 826 828

25 NŚ GOS Vol III p 54 ms *pa aprastutārtha-vacanam prasangah parikīrttitah* |

26 Bhā-pra p 211 l 22, ND p 82

27 NŚ GOS XIX 91 *gurūnām parikīrtanam* | DR l 46. p 24, ND l 58 p 82, SD VI 104 pp 380-381

28 NŚ GOS XIX 92

29 NLRK l 829 830

30 NLRK ll 830 831

31 DR I 46 pp 23-24 *tarjanodvejane dyutih*, SD p 379

32 ND p 85

33 NŚ GOS Vol III p 55

34 NLRK l 832 *manasceṣṭā samutpannah śramah khedah* | The GOS version of the NŚ (XIX-92) reads,—'*manaśceṣṭāviniṣpanna* etc ND I 59 p 85, SD VI 105 p 381

35 NLRK ll 832-837

36 ND I 59 p 86 But it reads Nirodha (I 56) in enumerating the *angas*.

37 NŚ GOS XIX 93, NLRK 838, SD VI 105 p 382
38 NLRK ll 838 839
39 NŚ GOS XIX 93, NLRK l 840
40 Śr pra Vol II p 523, SD VI 106 p 382
41 NLRK ll 840-843 The Śr pra (vol II p 524) also refers to the same situation as an illustration of the *anga*
42 DR p 25 In the light of Dhanika's illustration the ms reading *samrambhokti* seems to be better
43 Bhā pra p 212 ll 3-4 *samrabdhānāmavajnā* and *paraspara sya samgrāmah samrambhena* |
44 RS III 65
45 NS GOS Vol III p 55 f n 2 (*bha*) *uttarottaravākyam*, (*da*) *samrambhād uttarottara-bhāṣanam*, (*na ya*) *uttarottara-vākyam* |
46 NLRK l 844 *bija kāryopagamanam*, NŚ GOS XIX 94, the reading, Ātāna here is undoubtedly an instance of printing mistake Cf also Śr pra Vol II p 524
47 NLRK ll 844-847 Act IV of the R V has been referred to by Palityaṅka in the NLRK Śr pra (vol II p 524) also refers to the same situation as illustration of Ādāna
48 ND p 91
49 DR I 48 p 26 *ādānam kāryasamgraha* Cf Bhā pra p 212, l 6, RS III 66 p 232
50 NLRK l 848 NŚ GOS XIX 94
51 NLRK ll 848-849
52 NŚ GOS Vol III p 56 *apamāna kalaṅkāpavāranācchā-danamiti* | In this sense the name *chādana* suits well
53 ND p 84
54 DR I 46 p 24, *chalanam cāvamānanam*, Bhā-pra p 212 l 1, ND p 84 *anye tvasya sthāne chalanam avamāna-narūpam āhuh* |
55 RS III 64 p 231
56 SD VI 107 p 384 *kāryārtham apamānādeh sahanam.*
57 NŚ KM XIX 93 and f n 9
58 ND p 84
59 NLRK l 850.

60 NLRK ll 851 852 The whole verse is given in ll 85 88
61 NŚ GOS XIX 95 Abhi-bhā (Vol III) p 56
62 Śr pra Vol II p 524, SD VI 106 p 383 In the light of the readings found in the NŚ, Śr pra and SD, the reading of the NLRK may be amended as *samhārārtha*
63 ND p 90
64 DR I 47 *siddhāmantranato bhāvidarsikā syāt prarocanā*| Bhā-pra p 212 l 5, RS III 66 p 232
65 DR GOS XIX 95 96
66 DR I 45 p 22, I 48 p 26
67 Bhā pra p 211 l 20, p 212 l 6, RS III 61 p 230 III 66 p 232, NC p 24, p 27 It reads Vivalana instead of Vicalana
68 NŚ GOS Vol III p 56
69 ND p 91
70 DR p 27
71 ND I 56 57

Aṅgas of the Nirvahana-sandhi

1 NLRK l 861 *pradhānārthopaksepah arthah* | Perhaps the name Sandhi has been omitted to avoid a confusion with Sandhi, the divison of the plot
2 NŚ GOS XIX 97
3 Cf DR I 51 p 27, ND I 62 p 92, SD VI 110 p 385
4 NLRK ll 861-863 There is in the NLRK only one citation from this lost Rāma-play Śāradātanaya refers to it twice, Bhā-pra p 217 l 14, p 223 l 2 from the first reference we know that it was a Nātaka (*mārīca vañcite nātake krtah*) and the second *pañcānkametan mārica-vañcitam*) informs us that it was of five Acts Cf SOLRP p 96
5 NŚ GOS XIX 98 *upakṣepastu kāryānām grathanam* | The NLRK l 864 *kāryānāṃ bahūnāmupakṣepo grathanam*,

Śr Pra (Vol II p 525) quotes the NŚ verbatım SD VI 110 p 386 *upanyāsastu kāryānām grathanam* /

6 DR I 51 p 28, Bhā pra p 212 l 19, ND I. 63 pp 92-93, RS III 70 Illustratıons of Grathana cıted ın these works also show that a reference to the maın purpose ıs ıntended to

7 NŚ GOS Vol III p 57, SD p 383

8 NLRK ll 864 869

9 NLRK l 210

10 Cf supra, dıscussıon on Kārya

11 NŚ GOS XIX 99, NLRK l 870, DR I 51, ND I 63, SD p 386

12 NŚ GOS Vol III p 57, NLRK ll 870-872

13 NŚ GOS XIX 99

14 NLRK l 873, Śr pra Vol II p 526, ND I 63, SD p 387

15 NŚ GOS. Vol III p 58 *anyonyāparādhodghattanam vacanam* etc ND l 63 *parıbhāsā svanındanam* /

16 NLRK ll 873 875

17 Śr pra Vol II pp 526 527

18 DR I 52 p 28

19 ND p 94

20 Bhā pra p 212 ll 21 22

21 NLRK l 876 *ırṣyā kleśopasamanam dyutıh* /

22 Śr pra Vol II p 527 *ırṣyā kopapraśamanam dyutım* / Cf NŚ GOS Vol III p 58 f n 3 ms *pa*

23 NLRK ll 876-878 The name *Kāmadattā-pūrtı* ıs hıtherto unheard The RS refers to a Prakarna Kāmadattā (RS III 216 *ganıkānāyıkam dhūrtam kāmadattāhvayādı-kam*) Dr S N Das Gupta (Hıst of Sans Lıt, Cal Unı, p 762) ınforms us that *Kāmadattā*, a work referred to ın the Bhāna *Padma-prābhrtaka* was probably a Prakarana wrıtten by Śūdraka hımself A Bhānıkā wıth the tıtle *Kāmadattā* has been referred to ın the NLRK (l 3161) and ın the SD (p 458) In both the cases the name has been cıted as an example of Bhānıkā However,

it is evident that there were a Prakarana (from which Sāgara cites here) and a Bhānikā bearing the same title *Kāmadattā*

24 ND pp 95-96 *apare tu krodhādeh prāptasya samanam dyutim āmananti* / After the illustration it is remarked, *anena ... syā kopasya samanam* /

25 NŚ GOS XIX 100 *labdhasyārthasya samanam* / Abhinava says, *sāmarthyāt prasamaniyasya krodhāderarthasya prāptasyāpi yat prasamanam sa dyutih* /

26 NŚ GOS Vol III p 58 f n 5 ms *'bha'* The reading 'krti' seems to be better, as there is another Dyuti in the Vimarsa sandhi also

27 DR I 53

28 DR Avaloka p 30 *ityanena prāptarājyasyābhiṣeka mangalaih sthirīkaranam krtih* /

29 Bhā pra p 213 l 2 *krtirlabdhārthasamanam tat sthirīkaranam tu vā* /

30 SD VI III p 387

31 ND p 95 *labdhasya paripālanam kṣemah* /

32 ND p 95

33 NŚ GOS XIX 101 *susrūṣādyupasampannah prasādah prītirucyate* / NLRK l 879 *susrūsādyupapannārthah prasādah* / Śr pra Vol II p 527 *suśrūṣādyupasampannah prasādah iti kīrttitah* /

34 NŚ GOS Vol III p 59, NLRK ll 879-880

35 NŚ GOS Vol III p 59

36 ND I 64 p 94

37 DR I 52 p 29, Bhā pra p 212 l 22, SD p 287

38 NŚ GOS XIX 100, NLRK l 881, DR I 52 p 29, ND p 96, Śr pra Vol II p 527, SD p 387

39 NŚ GOS Vol III p 58

40 NLRK ll 881-882

41 NŚ GOS XIX 101, Śr pra Vol II p 528, DR I 52, ND I 64, Bhā-pra p 213 l 1, SD VI 112 p 387

42 NLRK ll 883 885, Abhinavagupta (NŚ GOS Vol III p 59) also cites the same illustration

43 NLRK 1 886 *yukta kāryānveṣanam anuj ogah* |

44 NLRK ll 886-888

45 NŚ GOS XIX 98 *kāryasyānveṣanam yuktyā nırodha ıtı kırtıtāh* | The readıng ın the Śr pra (Vol II p 525) as *anyasyānveṣanam yuktyā* etc , ıs evıdently currupt

46 ND I 63 p 92

47 DR I 51 p 27 , SD VI 110 p 385 , Bhā-pra p 212 1 18

48 NŚ GOS XIX 102 , NLRK 1 889 , DR I 53 , ND I 64 , SD VI 112 p 388

49 NLRK ll 889-890

50 NLRK 1 891

51 NŚ GOS XIX 102 *sāma-dānādı sampannam bhāṣanam samudāhṛtam* |

52 DR I 53 , SD VI p 388 , ND I 65 , Bhā-pra p 213 1 3

53 NŚ GOS Vol III p 59 , NLRK ll 891-892 The readıng *vıśvabhūtı* ın the NLRK ıs evıdently currupt and *vasubhūtı* ıs the correct readıng

54 NŚ GOS Vol III p 59

55 ND p 99

56 NŚ GOS XIX 103 *yathokta kārya pradarśanam* | Śr pra (Vol II p 529) reads *yathoktākṣepadarśanam* and thıs readıng ıs supported by the ms *pa* as recorded by the edıtor of the NŚ GOS Vol III p 60

57 NLRK 1 893 *bıjodghāṭanam* |

58 NLRK ll 893-894

59 Dr Maınkar, The TSS p 132

60 DR I 53 , ND I 65 p 99 , Bhā-pra p 213 1 4 The ND , however, uses the term Prāgbhāva ınstead of Pūrvavākya

61 SD VI 113 p 388

62 ND p 99

63 NŚ GOS XIX 103 , NLRK 1 895

64 DR I 64 , ND I 65 , Bhā-pra p 213 1 5 , SD VI 114

65 NLRK ll 895 896

66 NLRK ll 897-398 , NŚ XIX 104 Cf DR I 54 , ND I 65 , SD VI 114 , Bhā pra p 213 l 6

67 NLRK ll 899-902 Cf ll 3145-3146

68 ND p 101

69 Cf N D p 91 *viseṣānupādānāt sarvānyevaitāni pradhānāni*

70 ND p 101 102

71 Mrccha Ed V R Nerurkar

72 For details on Bharata-vākya see, A Note on Bharata-vākya (IHQ, Vol V 1929 pp 549-52) and A Further Note on Bharata-vākya (IHQ Vol VII pp 190-91) of Prof Chintaharan Chakrabartty, and Prologues and Epilogues in Sanskrit Drama (OH Vol V Pt I) by Dr Kalikumar Datta Shastri

73 Abhi saku p 263 *bharata-vākyam nata-vākyam / nātakābhinayasamāptau sāmajikebhyo natenāsu dīyata ityarthah /*

Number, name and definitions of the Sandhyangas

1 NLRK l 903

2 Both Sāgara and Abhinava accept the numbers of the five successive Sandhis as 12, 13, 13, 13, 14 , thus the total is 65

3 NŚ GOS XIX 67

4 NŚ GOS XIX 95 96 Cf supra, concluding portion of the *angas* of Vimarsa sandhi

5 Śr pra (Vol II p 504) maintains that the number of the Pratimukha sandhi is twelve

6 NŚ GOS. Vol III p 34

7 NŚ GOS Vol III p 56

8 ND p 91 In this case the total number becomes 63

9 Cf supra discussion or Prārthanā (no 8) of the Garbhasandhi

10 NS GOS Vol III p 56 The text is currupt here It reads *nirvahanasandhāvapi prasakteritivrttāntarbhūtatvena gananamanyāyyam iti /* The correct reading seems to be, *praśasteritivrttānantai bhūta /*

11 SD (p 376) below VI 98

12 See DSL of R V Jagırdar pp 27 31

13 Cf Prasanga and Vıdrava, supra It may be noted that the definıtıon of Krama ın the NLRK finds no support from above sources

Applıcatıon of the Sandhyangas

1 Cf V-sam Ed Jıvananda Vıdyasagara, Calcutta, 1934 Accordıng to Sāgara's cıtatıons from the Act I of the drama, Prāptı (p 19) cccurs before Parınyāsa (p 25), Vıdhāna ıs used before Samādhāna (p 31), whıle Paıı-bhāvanā (p 29) and Karana (p 30) are located before Samādhāna and Vıdhāna (p 31) Thus the order of enumeratıon (NLRK ll 553-555) ıs not maıntaıned whıle locatıng the *angas*

2 NŚ GOS Vol III p 36 *lakṣana evāyam kramo na nıban-dhana ıtı yāvat | tena yadudbhataprabhrtayo' ngānām sandhau krame ca nıyamam āhustad yuktyāgamavıruddhameva |*

3 NŚ GOS Vol III p 62 Ag unequıvocally states *sammıśrānıtı sandhyantaroktam sandhyantare'pıtyarthah |* Cf ND p 102 *amīṣām ca svasandhau sandhyantare ca yogytayā nıbandhah |*

4 NŚ GOS Vol III p 37

5 Bhā-pra p 208 l 20, p 209 l 19, p 211 l 9, RS III 76 p 238

6 DR p 8 According to Dhanıka's cıtatıons Prāptı and Samādhāna occur before Vılobhana ın the Act I of the V-sam

7 Abhı śaku p 33 *nanvangoddeśa-vākye upakṣepa paııkaıa ıtyuddıṣtam | udāharane ca katham vyatyaya ıtı cet | naıṣa doṣah |* p 114 *atra pratımukhasandhau angānı noktānı | kānıcıt vyatyayenāpyuktānı tat kathamıtı na vācyam| bharatā dıbhıreva tathokteh |*

8 Mā ag Vılobhana ıs ın p 32 whereas Yuktı ıs located ın p 27

9 NŚ GOS Vol III pp 36 37 *kānıcıdangānı svarūpabalā deva nıyamabhāñjı yathopakṣepo mukhasandhāveva* /

10 NLRK ll 904-905

11 NLRK ll 905-909 NŚ GOS XIX 104 105, 105-106

1) *yathāsamdhı tu kartavyānyangānyetānı nātake* /

2) *kavıbhıh kāvyakuśalaı rasabhāvam apekṣya ca* //

3) *sammıśrānı kadācıt syurdvı-trı samkhyā pramānatah* /

4) *jñātvā käryam avasthām ca samdhısvangānı nāṭake* //

The GOS text reads the thırd lıne as *sammıśrānı kadācıttu dvıtrıyogena vā punah* / RB (Abhı śaku p 114) quotes second and thırd lınes and attrıbutes them to Ādıbharata He reads the thırd lıne as *sarvāngānı kadācıttu dvıtrıhīnānı vā punah* / He also quotes a part of another verse as *vyutkramenāpı kāryānı* ın the same context and thıs ıs not found ın the NŚ

12 NŚ GOS Vol III p 62 *tenaıkam apı sandhyangam tatraıva sandhau dvıstrıı vā kartyavyam* / The ND. maıntaıns the same opınıon Cf ND p 102 *tenaıkamapyangam rasapoṣakatvād ekasmīnnapı sandhau dvıstrırvā nıbadhyate* /

13 NŚ GOS Vol III p 63 *tathā dvayoryogo dvābhyām angābhyām sampādyam tadekenaıva ced ghatate tat kım aparena/evam trıyogah* / Cf ND p 102 *tathāngadvayena sādhyam yadekenaıva sıdhyatı, tadekameva nıbadhyate* /

14 ND p 102

15 NLRK l 903

16 See fn 11 supra

17 NŚ GOS Vol III p 37 *sambhavamātram eṣāmuktam na tu nıyamah* /

18 Bhā pra p 214 1 1 Śdt here (ll 2-3) ınforms us that accordıng to Bhoja all the *angas* should be used by the experts But the Śr pra (Vol II p 505) says *samvıdhāna vasācca nyūnādhıkabhāvena vyutkramena ca prayogah*/

19 RS III 78

Necessıty and Nature of the Sandhyangas

1 Dr Kulkarnı, The conceptıon of Sandhıs ın Sanskrıt

drama, JOI Vol V No 4 p 379, Dr Mainkar The TSS p 18

2 See discussion of Sandhis and application of the Sandhyangas

3 See the view of Ag discussed supra

4 The Vrttis JOR Vol VII part I p 45

5 NŚ GOS XIX 51-52 Cf DR I 55, SD VI 116-117

6 NŚ GOS Vol III pp 32-33

7 ND p 102 *sarvasandhinām cāngānītivrttāvicchedārtham upādiyate itivrttasyāvicchedaśca rasapuṣtyarthah, vicchede hi sthāyyādestrutitatvāt kutastyo rasāsvādah? tato rasavidhānaikatāna cetasah kaveh prayatnāntarānapekṣam yadangam ujjrmbhate tadevopanibaddham sahrdayānām hrdayam ānandayati* |

8 NŚ GOS XIX 105, NLRK 1 907

9 Dh ā III 12, also quoted by Ag (NŚ GOS Vol III p 42) *sandhisandhyangaghatanam rosābhivyaktyapekṣayā* (Abhi bhā reads *rasabandhavyapekṣayā*) | *na tu kevalayā śāstrasthitisampādanecchayā* (Abhi bhā *na tu kevalasāstrārtha* etc) || Cf also SD VI 120

10 NŚ GOS Vol III p 42

11 Keith The Skt Dr pp 299-300

12 Bhā-pra pp 238 241

13 Bhā-pra p 239 1 1

14 RS III 213-214 *nātakasya tu pūrnādibhedāh kecana kalpitāh | teṣām nātiva ramyatvādaparīkṣākṣamatvatah || munināmādrtatvācca tānuddestumudāsmahe* | The San dā (p 96 last two lines) also refers to the view But Śubhankara wrongly understands the names of above five types as those of five Sandhis He reads *samagram iti vijñeyā nātake pañca sandhayah* instead of Śdt's (Bhā-pra p 238 1 17) *nātake pañca jātayah* |

15 NŚ GOS Vol III pp 34 36

16 See next Chap for the Theory of Sandhyantaras

17 NŚ GOS Vol II pp 295-296 *anye manyante-itivrttakhandalakānyeva sandhyangakāni lakṣanāniti ca vyapadiśyante* |

18 Kā a II 367 *yacca sandhyanga vṛttyaṅga lakṣaṇādyāgamāntare | vyāvarnitam idam cestam alankāratayaiva nah ||*
19 Dr Raghavan SCAS p 25

Chapter VI

1 NŚ GOS XIX 107 109 p 63 f n 3
2 Śr pra Vol II pp 498-503
3 ND p 102
4 Bhā-pra p 214 ll 7-11
5 RS pp 238-243, NC pp 34-40
6 San dā p 98, NLRK 1 923 Cf NLRK (l 934) where they are called *Sandhyantara-pradeśas*
7 NLRK 1 923 *eteṣām eva samdhīnām ekavimśati pradeśā arthavaśād bhavanti |* ll 930-931 *prayojanavaśādyāvanta ete pradeṣtum śakyante tāvantah samdhiṣu pradarśayitavyāh|*
8 RS III 92-94 p 247
9 NŚ GOS XIX 106 *eteṣāmeva cāngānām sambaddhānyarthayuktitah | sandhyantarāni* etc *||*
10 RS III 79 *mukhādi sandhiṣvangānām aśaithilyam pratiyate |* NC (p 34) reads *angānām asaithilyāya sarvatah |*
11 NŚ GOS Vol III p 63 *tena sandhyangacchidravartitvāt sandhyantarāni, ata eva cāngānām sambaddhāni |*
12 NŚ GOS Vol III p 63 *anye manyante ya evopakṣepādyāh sāmānyā uktāh tesām evaitadviseṣā avāntarabhedāh |* This view seems to be referred to in the RS (III 95) when the author says *sandhyantarānām angesu nāntarbhāvo mato mama |*
13 NŚ GOS Vol III pp 63-64
14 NŚ GOS Vol III p 64 *ete ca vibhāvānubhāva-vyabhi cāri rūpa eva | prayogojjvalatvopayogāya tūpalakṣnatvenaika-vimśatirityuktam |*
15 NŚ GOS Vol III p 64
16 DR IV 84 cf also Avaloka on the verse
17 ND p 102
18 NLRK ll 994-996 *saṃdhīnām antare cākāśā puruṣa*

vacanāni lekhyoktyā (ms reads,—*lekhoktayā*) *vidhātavyāh* | *yadāha* | *lekhyoktirākāśa-vacanam antarā samdhişviti* | Śubhaṅkara also records this view and probably from the NLRK The San dā (p 99) reads, *lekhoktirākāsa vacanam antarā sandhisu smrtam* Dr Raghavan (NLRK Eng Tra p 63) takes the *ākāsa-puruşa-vacanāni* as the definition of the *lekhyokti* and prefers the reading *lekhyoktayah* (NLRK Eng Tr p 72) The reading *lekhyoktayah*, however, seems to be the currect one but it may be taken to mean reading of letters Cf RS III 91 In the list of twenty-one Sandhyantaras Sāgara omits *Lekha* and here he seems to have included it

19 NLRK 1 1039 The text reads *svapnodbhūtam* Dr Raghavan (NLRK Eng Tra p 72) suggests *svapnodūtah* and this seems to be a better reading A further improvement may be suggested as *dūto* In another place (1 2280) Sāgara enjoins that the entrance of minor characters, having a little to perform on the stage, should be avoided with the help of the devices Ākāśavāk, Nepathyokti and Lekha

20 NLRK Eng Tra p 63

21 Abhi śaku p 20

22 NŚ GOS Vol III p 63 f n 5 *na*

23 RS III 80

24 ND p 102

25 NLRK Eng Tra p 63 Dr Raghavan on the basis of the statements of the ND and DR supposes that they are post-Bharatan But the expression Post Bharatan itself requires elucidation in the face of the still unsettled problem relating to the identity of Bharata or Ādibharata Moreover it is yet to be finally decided what portion of the present NŚ is pre-Bharatan, what is Bharatan and what is post Bharatan

26 Cf NLRK ll 935 *bhedah prthag-bhāvah* | 940 *damanam dandah* | 942 *vadho vyāpādah* | 949 *gotra-skhalitam nāmān tara grahanam* | 957. *bhayam bhitih* | 965 *krodhah kopah* |

977 *bhrāntır bhramah* | 983 *dūtah sandeśa harah* | 984 *upadhıschalanam* |

27 NLRK 1 937

28 NLRK ll 963-964

29 NLRK ll 967 970 As an ıllustratıon of Rujā, Sāgara quotes (ll 971-972) a verse that seems to be apparently taken from the *Mrcchakat kam* (Act IX II) The readıng dıffers very much from that of the prınted text of the drama

30 Cf Abhı-saku Ed Godbole pp 37 Danda , 83 Samvrtı, 105 Sama , 102 Lekha , 174 Hetvavadhārana , 216 Bhrāntı , 217 Cıtra , 223 Bhaya , 225 Ojas, Krodha

Chapter VII

1 NLRK ll 1000-1001

2 NŚ GOS XIX 30 p 18 fn 5

3 NLRK ll 1003-1005 The *Daśarathānka* ıs referred to once more ın the NLRK ll 1782 1785 Nothıng more ıs known eıther about the play or ıts author The two cıtatıons ın the NLRK ındıcate that the play begıns wıth the exıle of Rāma

4 NŚ GOS Vol III p 19

5 DR 1 14

6 DR Avaloka p 4 *tacca tulyetıvrttatayā tulya vıśesanatayā ca dvıprakāram, anyoktı samāsoktı bhedāt* |

7 Bhā-pra p 203 ll 3 4 , RS p 211 III 16, 17 , NC pp 55-57

8 ND pp 40 41

9 NLRK ll 1008-1009 Thıs ıs Sāgara's gloss on the defınıtıon taken from the NŚ (GOS XIX 31), 1 1007 Sāgara reads *nıspattı* ın place of *sampattı* ın the NŚ

10 NLRK ll 1010-1013 , NŚ GOS Vol III p 20 Cf also ND p 40

11 NLRK ll 1015-1017 , NŚ GOS XIX 32 The SD (VI

47) reads *nānābandhasamāsrayam* ın place of *kāvyabandha samāśrayam* of the NŚ and the NLRK

12 NLRK 1 1020, Cf SD below VI 47 Tārānātha Tarkavācaspatı (V-sam Ed Jıvananda p 10) takes the verse to be an ıllustratıon of Ślesa-ganda

13 NLRK ll 1021 1024 , NŚ GOS XIX 33 *savınayam* ın the definıtıon has been taken by Sāgara to mean *auddhatyam apāsya* but Abhınava ınterprets ıt as *vıśeṣa nıscaya prāptyā sahıtam* Vıśvanātha (SD below VI 48) follows Abhınava

14 NLRK ll 1026 1029

15 Cf Ahı bhā NŚ GOS Vol III p 21 , Śr pra (Vol II) p 504

16 Abhı-śaku p 151 *tallakṣanam uktam mātrguptācāryaıh-arthopkṣepanam yattu gūḍham savınayam bhavet / slıṣṭa-pratyuttaropetam trtīyam tanmatam tathā //* RB quotes the same verse and ascrıbes ıt to Mātrgupta ın another place of hıs commentary on the Abhı śaku (p 123) but here the readıng ıs a bıt currupt

17 NLRK ll 1033-1035 , NŚ GOS XIX 34 The NŚ reads the thırd foot as *upanyāsa-sujuktasca* ınstead of *upapatyā samprayuktah* of the NLRK A ms of the NŚ (GOS Vol III p 21 *na*) reads *upapatyā yutam yacca* The readıng ın the SD (VI 49) ıs *pradhānārthāntarākṣepı*

18 NLRK ll 1036-1037

19 Śr pra (Vol II) p 504 , Bhā pra p 203 ll 5-6 , RS p 213 , SD below VI 49

20 DR Avaloka p 4

21 NŚ GOS Vol III pp 21-22

22 NPSD p 72

23 Bhā-pra p 201 ll 11-12 The Bhā-pra however, (p 202 l 9) rıghtly says that the Patākāsthānakas are *sūcanopayas*

24 NLRK l 997 *kāvyasyālamkārabhūtānı* / l 998 *patākāsthānānı śobhāhetūnı* /

25 NŚ GOS XIX 36

26 NS GOS Vol III p 19 *anyābhısandhāne anyasıddhıscet bhūṣanabhūtāpı kaıscıd dūṣanatvena gṛhıtā* |

27 ND pp 39, 41

28 LPSD p 80 fn 4

29 NLRK 1 998 *nırvahanasandhı varjam kāryānı* |

30 NLRK 1 1038

31 NŚ GOS Vol III p 20 *anye tu catuṣpatākā-paramam ıtı bhāvısandhı catustayābhıprāyena manyamānāh prathama-dvıtıyādı-sabdān mukhādısandhı-vısaya prayogābhı-prāyena vyācaksate|atra ca yuktır na lakṣyate, na vā camatkāram bhajatıtyasadeva* |

32 SD p 344 *etānı sarvasandhıṣu bhavantı* | *kāvya-karturıcchāvasād bhūyo bhūyo'pı bhavantı* | p 345 *yat punah kenacıd uktam mukha sandhım ārabhya sandhı-catuṣṭaye kramena bhavantıtı tadanye na manyante, eṣām atyantam upādeyānām anıyamena sarvatrāpı sarveṣāmapı bhavıtum yuktatvāt* |

33 NŚ. GOS Vol III p 22 *caturṣu sandhıṣu catvārah patākā-nāyakāh, teṣām yathākramam sūcakānı patākāsthānānı* | *prathamam mukhasandhau yāvaccaturtham avamarsa-sandhāvıtı, taccāsat* |

34 NŚ GOS Vol III p 20

35 Abhı śaku p 110

36 Abhı śaku pp 40-41 The definıtıon ıs very sımılar to that of the NŚ

Chapter VIII

1 NLRK 1 237

2 NLRK 11 242 244

3 NLRK 1 241

4 NŚ GOS XVIII 14 Two mss read *gūdha-sabdo* and *cınhayatyaıthān* for *ıūdhı-sabdo* and *rohayatyarthān* respectıvely It ıs ınterestıng to note here that Rāghava bhatta attrıbutes thıs verse ın hıs Arthadyotanıka (Abhı-saku p 54) to the same context

5 NŚ GOS Vol II p 415

6 Mm P V Kane (HSP p 50) and Dr Raghavan (NLRK Eng Tra p 61) maintain that the reading of the hemistieh according to Lollata is *anka iti gūdha-śabdo bhāvaih rasaisca rohayatyarthān* But Abhinava distinctly says, *anye rohayatyarthān iti pathanti*, as quoted above Moreover according to Lollata, as informed by Abhinava *anka* is a *yādrcchikasabda* which meaning comes from *rūdhi sabda*

7 Cf Abhi-bhā Vol II p 415 *utsangavadārohanam* (*na* ?) *sambandhādanka ityucyate* |

8 DR p 70 *utsanga ivānkah*, RS III 197 p 233, Bhā-pra p 235 l 11

9 NŚ GOS Vol II p 415, p 418 *aneka rasānkitatvādapi anka iti nāmetyarthah* |

10 NLRK ll 238-239 *sa ca sandhyangavasād asyaiva nātaka-syāvasthām prasamīkṣya bindvādinām vistarād vā kartavyah* | This is based on NŚ GOS XVIII 13

11 NLRK ll 239-240, NŚ GOS XVIII 29 *prakarana-nātakaviṣaye pañcādyā daśaparā bhavantyankāh* |

12 NŚ GOS Vol II p 415 *itivrttasya bindu sūtra syūtasya prārambhadyāvasthā-pañcaka cārino yadā prārambhāvasthā pūrnatvam eti tadānkacchedo bindudvārānusandhīyamāna-dvitīyānkābhidheyarūpo vidheyah* | *evam prayatnādyavas thācatuṣtaye'pi vācyam iti pañcatāvid ankā iti mukhyah kalpah* | Kohala also, as informs Śdt (Bhā pra p 236 l 18) enjoins the use of Bindu at the close of an Anka

13 NŚ GOS Vol II p 415 *yadā prārambhāvadhipradhānam bhavatīti tadā tasyā evopakramopasamhārāvasthādvayāpe kṣayā dvāvankau, anyāsām ekaikānkateti yāvat sarvāsām avasthādvayayogena sampādanam iti ṣadankatvāt prabhrti saptajātapi āptau* (?) *dasānkatvam* |

14 NŚ GOS Vol II p 416 *prārambhādyavasthālakṣano' rtho yatra samāpyate so'nkah* | Cf also pp 421-422 *sandhyavasthānaparipūrnopanibaddha evānka etc*

15 SD below VI 80 p 358

16 ND pp 32, 49

17 Mu rā Ed Telang pp 62, 72, 107 108, 219

18 Abhı śaku p 15 *atra tatah pravıśatı ıtyārabhya dvıtīyānke ubhau parıkramyopavıstau ıtyantena sārdhānkena mukhasandhıh* / p 115 *atha caturthānkādıpañcama madhye yathoktam karotı ıtyantena garbha sandhıruktah* /

19 ND p 32

20 ND I 19 p 31 *asamāptāyām apyavasthāyām kāryavaśena yo vā chedah khandanam so'nkah* / But agaın (pp 31-32) it says *amunā vrddhasampradāyāyā-tenānkalaksanena vaksyamāna-nītyā anka-samkhyā parımānam upapādyate* / *ye tu vrddha sampradāyam avadhūyānkamadhye'pyavasthām samāpayanti* / etc

21 The Skt Dr p 345 Keıth here ın the foot note (2) poınts out "Ghanaśyāma's *Navagrahacarıta* has three acts, Madhusūdana's *Jānakıpaıınaya* has four" The Bombay recensıon of the *Mahānātaka* has fourteen Ankas Vıśvanātha (SD VI 223 224) maıntaıns that a *Mahānātaka* should contaın ten Aṅkas

22 The Mahānātaka Problem, IHQ, Vol X 1934 pp 493-508

22a NLRK ll 245 246, NŚ GOS XVIII 16 The verse ıs also quoted ın the Bhā pra p 235 ll 12 13 Naraharı ın hıs commentary on the Abhı-śaku (p 310) quotes from the *Kavı kantha hāra prakrtārthasya nırvāhah tathā bījasya samgatıh* / *kımcıt samlagnabınduh syād yatra so'nka ıtı smrtah* // Thıs ıs very sımılar to the above verse from the NŚ

23 NLRK ll 247-248

24 NŚ GOS Vol II p 416 *prārambhādyavastha-lakṣano'rtho yatra samāpyate so'nkah* / *evam anka svarūpam anena nırūpıtam ıtı cırantarāh* / *taccaıtat punaruktam*, "*asyāvasthopetam kāryam*" (XVIII 13) *ıtyanena hı kıyannoktam yadanena lakṣanenābhıdhīyate* /

25 NŚ GOS Vol. II pp 416 417

26 NLRK ll 249 250 (taken from the NŚ GOS XVIII 17) 251-254, SD VI 11

27 NLRK ll 271 272 Abhinava (NŚ GOS Vol II p 418) also in the same context takes the word *nāyaka* to signify both the main hero and leading characters Viśvanātha (SD VI 11 p 322) uses the word *kāryavyāpṛta puruṣāh* to mean the leading characters as distinguished from the Nāyaka, the main hero

28 NŚ GOS XVIII 28 The NLRK (ll 269 270) shortens the hemistisch as *sannihitanāyako'nkasca kāryah* /

29 NLRK ll 273-278 The names of the Ankas of the V sam are given here as Pratijñābhima (Act I), Bhānumatī (Act II), Aśvathāmā (Act III), Sundara (Act IV), Dhrtarāstra (Act V) and Samhāra (Act VI)

30 NLRK ll 254 256 *nāyaka devi parijana-purohitāmātya sārthavāhānām naika rasāntara-vihitascarita-sambhogo'pya-nkah sa veditavyah* / This is almost the same as NŚ GOS XVIII 18 The first half of the Āryā ends with *sārtha-vāhānām* and the portion *carita-sambhoga* from the second half is to be deleted Śāradātanaya (Bhā pra p 235 ll 7-8) also quotes this verse with a minor difference in reading in the second half Abhinava (NŚ GOS Vol II p 418) takes *sārthāvaha* of the vesre to mean both commander and merchant

31 NLRK ll 279-280, 285-286, NŚ GOS XVIII 20, 38 One ms (Pa) reads the first verse as *śoka prasāda-vidra-vaśāpotsarga-prasādhana krodhāh / utsāho'dbhuta-darśana-mankaih pratyakṣajāni syuh* // This is the reading adopted by Bhoja (Śr pra Vol II p 462) with a bit difference in the second half as, *udvāho'dbhuta-darśanam anke*

32 NLRK l 282 *sāpotsargah śāpapradānam* /

33 NŚ GOS Vol II 419 *sāpotsargah śāpakrtasyānarthasya nāśah* / It may be noted here that Durvāsas in the *Abhi śaku* does not enter the stage but pronounces his curse from behind the screen and that also happens in a Viskambhaka The ND (p 31) also follows *Abhi bhā*

34 NŚ GOS Vol II pp 418-419 *na kevalam carıtasam bhogāveva pratyaksam kıntvanyadapı yatra rañjanāt'sayo stīti darsayannāha krodhaprasāda-soka ıti |*

35 ND p 31

36 NLRK 1 287 *yuddhādıkam nānke pratyakṣam kartavyam | pravesakaıreva vaktavyam |* After this Sāgara (NLRK ll 288 290) refers to the *Kumbhānka* where fighting with the seize of a town, *Prāvṛḍānka* where death, and a hitherto unknown play *Nalavıjaya* where the loss of kingdom, have been reported in Pravesakas *Kumbhānka* is the Act V of the *Udāttarāgnova* (cf notes of Dr Raghavan, NLRK Eng Tra p 61) The SD refers to this Act once below VI 200 which occurs in the NLRK (l 1807) in the same context as an illustration of Udyama, a Nātyālaṅkāra There are two more citations from the *Prāvrdānka* in the NLRK (ll 3046-3052) The play *Nalavıjaya* has been referred to only in the NLRK once

37 NŚ Eng Tra Vol I p 358

38 NŚ KSS XX 20 cf also NŚ GOS Vol II p 419. ms reading 5 (*bha*)

39 NŚ KS XX 20, 21 , KM XVIII 20, 21 Rucıpatı (Anrā p 53) also supports this reading and interpretation

40 Vıdrava is an *anga* of the Garbhasandhı Cf the definition of the Vıdrava in the NLRK ll 283, 766 Abhınava (NŚ GOS Vol III p 52) gives the same difinition of Vıdrava and illustrates it

41 Haas, DR p 93 , Keith, The Skt Dr pp 292, 300 , C B Gupta, Ind Thea , p 130

41a The deaths of Daśaratha (*Pratımā*), Vālın (*Abhıṣeka*) Arısta, Cānura, Mustıka and Kamasa (*Bālacarıta*) are all depıcted in Acts for visible representation

42 DR III 34, 36 , Avaloka p 71 , Bhā-pra pp 236 ll 7-13, 217 ll 10-11 ; ND pp 33 131 , SD VI 16, 63

43 NŚ GOS XVIII 39-40

44 NŚ GOS Vol II p 427.

45 NŚ GOS Vol II p 427 *anye tu khyātam nāyakam patākānāyakādıkam ıcchantı / yastu nāyakastasya khyātasya na ghātanādı pradarśanīyam /*

46 NLRK ll 290 291 This is based on the NŚ GOS XVIII 39 40

47 NLRK ll 291 295 *etattu nātake nātyantıkam / yatc rāvana-duryodhanakamsādīnām vadha eva sa tu na sākṣātkartavya ıtyarthah / prakarane punah kaveh svātantrantryā sandhyādıh sakrdvıṣayah / yathā cārudatta (dattasya rāṣtrıyena saha samdhireva darśıtah /*

The NŚ (GOS XVIII 82) while describing the Ihāmrg also says *yatra tu vadhepsıtānām vadho hyudagro bhaved dhı puruṣānām / kıñcıd vyājam krtvā teṣām yuddhan śamayıtavyam //*

48 NŚ GOS Vol II p 426 *iha kecıdāhuh maranam dvıvı dham, kıñcıdanyasambandhınyā krıyayā sampādyam yath cakrena daıtyasya sıraśchedam, kımcıdanyasambandhıkrıyā naırapekṣyenaıva vyādhyabhıghātādı prabhavam, tatrādyas yaıva nıṣedhah krıyate /*

49 NŚ GOS Vol II p 426 *ıdam maranam prayojyan ıdamaprayojyam ıtı na tāvadatra vıṣaya-vıbhāge nıdānar utpasyāmah / mrtasya katham nıṣkramanam katham vāvas thānam, tato nātyopayogı prakrıyāvılopah sāmājıkānār vırasatā pratıpattırıtı tu sarvatra maranam samānar tasmād range maranam aprayojyam eva /* p 427 *kıñc yatra pratyāpattıśūnyam maranam tat prakrıyāvılopa katvānna prayojyam / yattu kvacıt pratyāpattıh yathā jīmū tavāhanasya tadeva maranānubhāva-sākṣātkaranasya vıṣa yah / anye tvāhuh vyādhıjam abhıghātajam ca maranar range prayogyam, apunarjanı-nıṣkrāntı-rahıta-prakrtır vıdhe yetı*

50 NŚ GOS XVIII 38 Sāgara (NLRK l 287) takes *sam vidheyānı* to mean 'to be reported' (*vaktavyam*) but th word may also be taken to mean 'to be performed'

51 NŚ Eng Tra Vol I p 358 f n 20, 21

52 NŚ GOS XXII 240 241 The KSS (XXIV 232) an

the KM (XXII 232) editions read the first foot of the fiast verse as *nāsvara grahanam range* and this may be taken to mean the prohibition of croaking or indistinct voice The GOS reading, however, gives a better sense

53 NŚ GOS XXII 295 299

54 The same criterion seems to be taken up in describing the Aslilatva dosa by rhetoricians also Cf SD p 472 *aślilatvam vridajugupsāmangalavyañjakatvāt trividham |*

54 NŚ GOS X 86-88

56 NŚ GOS VII 86 88 and prose portions (pp 372-373), XXV 100 110 The conclnding line says *evam hi nātya-dharme maranāni budhaih prayojyāni |*

57 NŚ GOS XVIII 38 (quoted befoae) Sāgara while illustrating Vidrava due to *puropa odha* says *mrcchakatikāyam aryakānusarane puroparodhah* (NLRK 11 2815 2816) This may aefer to the commotion indicated from *nepathya* in Act IV when Śarvilaka is leaving the house af Vasantasenā with Madanikā, or more suitably the situation depicted in the Act VI beginning from the entrance of Āryaka But even the second one cannot be taken as a visible representation of actual *nagaroparodha* The whole effect of a serious cammotion, of course very successfully, has been produced by mainly two characters (Viraka and Candanaka) on the stage with other two (Vardhamānaka and Āryaka), playing here minor roles and others remaining behind the screen

58 DR III 34 35 *dūrādhvānam vadham yuddham rājya-deśādibiplavam || samrodham bhojanam snānam suratam cānulepanam | ambara-grahanādīni pratyakṣāni na nirdiset ||* The Avoloka here says *pravesakādibhireva sūcayet |* Bhā-pra p 236 11 7-9 quotes the DR verbatim

59 SD VI 36 38

60 NLRK 1 296 The text reads *anke samprayo* Dr Raghavan's emendation (NLRK Eng Tra p 72) is accepted above NŚ (GOS XVIII 21) reads *ekadivasa-pravrttam kāryastvanka'rtha-bijam adhikrtya |*

61 NLRK 1 297

62 NŚ GOS Vol II p 420 *ckadıvasa sampādıtamupayogı ceṣtıtamanke badhnıyāt* /

63 DR III 36, Bhā-pra p 236 l 14, p 237 l 15,

64 NŚ GOS XVIII 21-22, SD VI 14, Bhā-pra p 233 l 11

65 NLRK ll 298-299

66 Bhā-pra p 237 l 16 *anka syād vāsarārdhena* /

67 RS III 205, p 234 *dınārdha dınayor yogyam anke vastu pravartayet* /

68 ND p 31 *muhūrtad ārabhya yāma-catuṣṭayam yāvat* / yāma or Prahara ıs one eighth part of a day ı e, a perıod of three hours Muhūrta corresponds to a perıod of about 48 mınutes Thıs vıew of the ND ıs also found ın the NŚ (GOS XIII 25) *kṣano muhūrto yāmo vā dıvaso vāpı nātake* / *ekānke samvıdhātavyo bıjasyārtha-vasānugah* // Thıs verse, however, has not been taken ınto account by Abhınava

69 NLRK ll 299 302 Cf NŚ GOS XVIII 31 also XIII 26

70 Cf SD VI 15 *nāneka-dına nıvartya kathayā samprayo-jıtah*

71 NŚ GOS Vol II pp 422-423

72 NŚ GOS XVIII 21, 26 Ag (NŚ GOS Vol II pp 421, 422) poınts out rıghtly, that here Praveśaka means any one of the five Arthopaksepakas Cf SD VI 53

73 NŚ GOS XVIII 31 *ankacchedam krtvā māsa kṛtam varṣasamcıtam vāpı tat sarvam kartavyam varṣād ūrdham na tu kedācıt* // The SD (VI 51 52) quotes thıs verse below VI 52, but reads *ankacchede kāryam* as the fiast foot

74 Abhı-bhā NŚ GOS Vol II p 423 *tena pañcānke nātake pañca kāryadınānıtı samksepah dasānke tu daśetı vıstarah* /

75 Bhavabhūtı ın hıs U ca depıcts the ıncıdents of a sıngle day ın five Acts (Acts II to VI), each Act (exceptıng Act V) havıng a Vıskambhaka prefixed to ıt

76 NLRK ll 203 204 *nāhetukah praveśo'nke kasyāpı jāyate*

tvapı / nışkrāntırapı tatah syād vyālamvārtham prasangam ca // The verse seems to be Sāgara's own as there is no introductory expressihn like *yaducyate* etc , before it

77 NLRK ll 2279 2280, supra Sandhyantaras

78 NLRK ll 374-375 , NŚ GOS XVIII 41

79 NLRK ll 376-379 *nāyakasya tadvıpakṣasya ca ye ye mahājınāh pradhānabhūtāh / na te sarve nātaka prakaranayoh parıcārakatvena vyāpārayıtavyāh / tesām madhye kāryāva lambınaścatvārah pañca vā kartavyāh / apare bahır eva kāryatah kırtanıyāh / anke'pyeka eva nırvāhayıtā /*

80 Not to speak of works like the Mu rā or the Mrccha even U-Ca and Abhı-śaku also present a greater number of characters on the stage

81 SD VI 11

82 NŚ GOS Vol II p 428 *etad uktam bhavatı bahutara-puruṣasādhyam yat kımcıd tadyathā samudre setubandhanam ıtyādı, tat sarvam pratyakṣena na pradarśanıyam / yadı prakarṣastadā daśāṣṭau vā range pravıṣtā bhavantı / tato'dhı-keṣu tvabhınayacatuṣtayam samyag avıbhāvanīyam syāt devayātrāparıdṛsyamāna-jana samājavat /* Abhınava, by twisting the language of the verse also makes out another meaning that all the indecent activit es and those susceptible to offend the feeling of the audience are to be strictly avoided on the stage But the Nātya-sāstra includes this injunction in other places, as has been shown

83 DR III 37 , Bhā pra p 236 l 16 , ND p 32 The ND undoubtedly clarifies the matter best, of course, following the Abhı bhā

84 NŚ GOS XVIII 22, 24 , DR III 36, Avaloka p 71

85 NŚ GOS XVIII 23 , DR III 37 , ND I 20 , Bhā pra. p 236 l 17 , SD 19

86 NŚ GOS Vol II p 420 *tat parısamāptau yavaıkayā tırodhānarūpam nıṣkramanam darśanīyam /* ND p 30 *nıṣkramo yavanıkayā tırodhānam /*

87 The NŚ (GOS V 11-12) dıvides the features of the

Pūrvaranga into two sets one is to be done behind the screen and the other *vighāṭya vai yavanikām nṛtta-pāṭhya-kṛtāni tu* | This along with the above remarks of the Abhi bhā and the ND go to prove the existence of the front screen in ancient Indian stage The problem has bee elaboratcly discussed in Two Anomymous Precepts of Sanskrit Dramaturgy of the present writer in the Vishevsharanand Indolocical Jaurnal, Vol IX, II

88 NŚ GOS XIII The word is also spelt as *Kakṣā*

89 NŚ GOS XXI

90 See inffra Naming of an Anka

91 Cf supra Aṅka

92 NLRK ll 379-382 *anke'apyeka eva nirvāhayitā kartavyah* | *tasyaikasya krodha sokādayah pratyakṣabhuvo darśayitavyāh*| For illustratian Sāgara cites the Asvathāmānka

93 DR III 36 The RS also says the same (p 284) in, *ankacchedasca kartavyah kālāvasthānurodhatah* |

94 SD below VI 80 p 358

Chapter XIX

1 NLRK ll 308-309, (NŚ GOS XVIII 33, repeated in XIX 114) , l 344 (NŚ GOS XVIII 36 , Bhā-pra p 216 l 15) ll 357-358, (NŚ GOS XVIII 37) Sāgara's own comments , ll 325 329, 359 361

2 NŚ GOS Vol II pp 421, 422, 425 Below v no 36 (of the NŚ XVIII p 425) Abhinava says *ankārthasannivesa-nimittam ye praveśakāh pañcapyuktāh* |

3 NLRK l 307 Abhinava (GOS Vol II p 421) also says "*adṛṣtam apyartham hṛdi pravesayantiti pravesakāh* Here the word pravesaka is used to denote all the Arthopaksepakas Cf also ND (p 35) *apratyakṣānarthān sāmājikahṛdaye praveśayatiti praveśakah* |

4 NLRK ll 330 331

5 San-dā p 72 *asūcitasya pātrasya praveso naiva dṛśyate* | *atah pradhāna-pātrānām sūcakah syāt praveśakah* ||

Rucıparı quotes (An rā pp 21 108) *asūcıtasya pātrasya praveśo naıva yujyate* and attrıbutes ıt to Bharata The full verse ıs quoted ın p 70, the second half ıs *tato vıṣkambhakenāsya sūcanam racayed budah*, here ıt is ascrıbed to the *Sangītakalpataru*

6 Vık u wıth the com of Raṅganātha, p 31 *tathā ca devapāṇıvıracıta-dasarūpaka ṭıkāyām sāhasānkīya tīkā sammatıı apı,—na sūcıtasya pātrasya pravesah kvacıd ıṣyate / pravesam sūcayet tasmād amukhyānke praveśakāt /* We know nothıng about these two sources of Raṅganātha

7 Abhı-śaku wıth the com of Naraharı, p 329, Abhı saku wıth the com of RB pp 123, 192 *nāsūcıtasya pātrasya praveso nırgamo'pıca* RB eıtes the vıew to explaın the *apatıkṣepena pravesa* of Anasūyā (Act IV) and that of Kañcukın (Act VI)

8 NLRK 1 330 *yadāha asūcıtasya* etc

9 Ranganātha ın Vık u Com (p 31) says *adhamapātrena pātrābhyām vā prākṛta-bhāṣıbhyām sūcyetıvṛttasūcanam pravesakah* Vıew of Rucıpatı has been quoted ın f n 5 supra

10 Naraharı ın hıs com on the Abhı-śaku (p 318) says *ankeṣu pradhāna-pātra praveśam sūcayannadhama-pātrapra veśah praveśakah /*

11 NLRK II 336 337 We find no reason to amend the readıng, Vyudāsa ınto Vyatysā as done by Dıllon Sāgara's gloss on *rasa vyudāsārambha* (1 341) ıs quıte clear The expressıon means the cessatıon, end (*vyudāsa*) of one Rasa and the begınning (*ārambha*) of the other ı e, a change of Rasa (*rasānām anyathākarana*) The NŚ (GOS XVIII 35) reads the verse *kālatthāna-gatırasau vyākhyā samrambha-kārya vısayānām / arthābhıdhānayuktah etc //* Some mass, however read *vyatyāsa* Cf ms readıngs 6 (*bha*) and 7 (na) The Bha pra. (p 216 1 11) reads the first half of the verse as *kālotthāpananagara-vyatyāsārambhakāma-vısayānām /* Śr pra (vol II p 462) reads . *rasa vatyāsārambhakāma vıṣayānam /*

12 NLRK ll 340-342

13 NŚ GOS Vol II pp 424-425 Fıve uses are - (1) *kālodayasūcana*, (2) *vyākhyārthābhıdhāna*, (3) *samrambhārthābhıdhāna*, (4) *kāryārthābhıdhāna*, (5) and *vısayārthābhıdhāna* Abhınava concludes wıth the comment *anyānyapı praveśakasya prayojyānı santı* /

14 NLRK ll 334-335, NŚ GOS XVIII 34, Bhā-pra p 216 ll 5-6, Śr pra (Vol II) p 462

1) NLRK ll 338 339 *Śaktyanka* ıs an "Act of a Rāma play whıch may be *Krtyā rāvana*", suggests Dr Raghavan (NLRK Eng Tra p 62) Sāgara refers to thıs Act ın three other places, ll 388, 967, 1749 Dr Raghavan (SOLRP p 101) notes "A fuller cıtatıon comprısıng two verses of Rāma's lament ın thıs sıtuatıon ıs gıven by Allarāja ın hıs Rasaratnapradīpıkā (p 32)" and also quotes these two verses The Act, as ıts name suggests, ıs related to the battle of Lankā, ın which Laksmana ıs hıt down by Rāvana's Śaktı weapon.

16 NŚ GOS Vol II p 424

17 DR I 60, SD VI 57

18 ND I 25, RS III 194

19 Śr pra Vol II p 477 *pravesakasca vıjñeyah śaurasenyādıbhāşaya* /

20 NLRK 1 310, NŚ GOS XVIII 28, reads *kathānu bandhh*

21 NLRK ll 311 313 *parıjanah dāsī-kañcukı prabhrtayah*
 ye nīca madhamāste praveśakāh kartavyāh //

22 NS GOS Vol II p 421

23 NLRK ll 314 316 *mātrguptah-vıta tāpasa-vıprādyaırmunıkañcukıbhıh* / *ıtı praveśakam varnayatı* /

24 NLRK ll 342-343 *yadā ca tāpasādayah praveśakāh santı tatra samskrtapātha eva vıseşah* /

25 NLRK. ll 318-319 *raıvatıparınaye trtıye'nke tāpasah abhıjñāne trtıye vıprah* / *śasıkāmadatte trtıye vıţah* / of the first and the thırd dramas we known northıng and ın the NLRK also, they are referred to only here ın thıs context

26 Cf Abhı saku p 84 But Naraharı seems to follow the vıew of Sāgara when he desıgnates thıs scene as a Pra veśaka (Abhı-saku p 318)

27 Bhā-pra p 216 ll 9-10 *vıta tāpasa-vrddhādyaır-munı Kañcukı bhıstathā| praveśakam apīcchantı santah samskr tabhasıbhıh||* Cf also ll 7 8, contaınıng the same ıdea Śdt reads *vrddha* ın place of NLRK's *vıpra*

28 Abhı śaku pp 233, 318

29 Cf RT chap III It ıs not unlıkely that Śankara means to attrıbute the vıew to Nānyadeva, the founder of the Karnātaka dynasty ın Mıthıla, the homeland of Śankara Nānyadeva ıs known to be the author of a work called Bharata bhāsya In the colophon of the ms of the work (for detaıls see RSP by Mm P V Kane, pp 61-64) Nānyadeva ıs styled Mahā-sāmantādhıpatı and not Mahārāja

30 NLRK ll 316 317 *anyastu|pı akramādhīnah praveśako nāma |*

31 NLRK ll 320 323 *prakramādhīnastu aśvatthāmānke yuddha prastāvam adhıkrtya rāksasau|tayor udāttam apı vacanam|*

32 Supra p 243

33 NŚ GOS Vol II p 424 *anye tvāhuh —udāttam svātma-kārya-vısrāntam vacanam nışıdhyate, 'ānattammı bhattı-dārıāe' ıtyādīnā svakrtyam pradhānopayogyeva drsyate |* Cf also ND pp 34 35 *mukhya nāyakādı-kārya nısthaır na punah sva-krtyaıka-tatparaıh|yathā 'ānatta'* etc , as above

34 NLRK ll 321-323

35 Dr Raghavan (NLRK Eng Tra pp 61-62) takes *udātta-vacana* to mean elevated speech and observes, "If the *Praveśaka* ıs of the kınd that gıves ın brıef the sequel of the maın story (*prakrama*), ıt has naturally to be eleva-ted, ıf, however, ıt were to present the ınferıor characters ın theır own reactıon to certaın happenıngs, then the tone could not be elevated But the speech cıted by Sāgara, as *udātta-vacana* goes to support the above inter-

pretation referred to as according to the opinion of others by Abhinava

36 NLRK ll 332 333 *sa cānkāntara-sandhiṣu kartavyah/ tatrānkasyādau na tu madhyāntayorityarthah |* This is evidently based on *ankāntara-sandhiṣu ca praveśakasteṣu tāvantah*, of the NŚ (GOS XVIII 29)

37 DR I 61, Avaloka, p 32 *anka dvayasyānte iti prathamānke pratisedha iti |* SD p 348, RS III 194 p 283.

38 ND p 35 *kecit praveśakam prathamānkasyādau necchanti |*

39 Bhā-pra p 215 ll 6, 21

40 NŚ GOS Vol II p 423 *aṅkāntarānu sārīti anka-(ankayor ?) madhye bhāvatīti yāvat | ankāntaram pūrvānkāntaram anusarati |*

41 VDP XII 13 (p 314) *pātra-dvayena kartavyam tathā nityam pravesakam*

II Viskambhaka (Viskambha)

1 NŚ GOS XVIII 54-55, KSS XX 37-38, KM XVIII 89-90

2 NŚ KSS XX 39, KM XVIII 91

3 NŚ GOS XIX 111-112, KSS XXI 109-110, KM XIX 109 110

4 NŚ GOS Vol II p 434 *nanu kohalena mukhāṅkasya cāyam antarāntare vihitah | madhyama* etc The reading of the second half is given here *viṣkambhako hi kāryo nātakayoge praveśakavat |*

5 NŚ GOS Vol III p 64 The problem will be discussed in our General review of the Arthopaksepakas

5a It is curious that the interlude at the beginning of the Act IV of Abhi-śaku has been taken to be a Śuddha Viṣkambhaka by Rāghava-bhatta, who says (Abhi śaku p 121) *ayamapi śuddha-viṣkambhah kevalam prākṛtena kṛtatvāt |* Anusūyā and Priyamvadā, both speaking Prakrit, take part in this scene Rāghava-bhatta perhaps, understands Śuddha-viṣkambhaka as one where only one language, either Sanskrit or Prakrit, is used The two female characters here cannot be,

according to Rāghava bhatta designated as *nıca-pātra* Naraharı (p 329) and Abhırāma (p 152) take thıs scene as a Praveśaka

6 NŚ GOS Vol II pp 421, 422 (com on XVIII 29) *praveśaka-śabdasca mahā-sāmānya-vacanah pañcaşu vṛttah, ıha tu madhyama-sāmānye praveśaka vışkambhakadvaye vartate* /

7 Śr Pra (Vol II pp 462 463) sımply quotes from the NŚ

8 DR I 59-61, SD VI 55 57, ND I 23 25, RS III 178-181, 194 196 The Bhā pra (pp 215-216) ıncludes all the dıvergent vıews But ıt defines the Vıskambhaka first

9 NLRK 1 364 Cf Ra-ca (Abhı-śaku p 70) *praveśaka eva vışkambhakah* /

10 NLRK ll 371 372 Sāgara (ll 372 373) cıtes the ıllustratıon of Śuddha vıskambhaka from the Mā-mā (Act IX) and Sankīrna vıskambhaka from the *Rāmānanda* where a Ksapanaka and a Kāpālıka take part The SD (below VI 56) also cıtes the same ıllustratıon, but the name of the drama ıs stated there as *Rāmābhınanda* NLRK refers to the name *Rāmānanda* agaın ın 1 385 From the Act *kşapanaka kāpālıka* there are two more cıtatıons below ll 3113 and 3117 Cıtatıons from the drama also occur ın the RS, Śr pra and the Bhā-pra where a Śrıgadıta *Rāmānanda* ıs also referred to For detaıls see SOLRP pp 82 87

11 NLRK ll 365 368

12 Bhā-pra p 215 ll 15-16 In the first half Śdt reads *sambandho* ın place of *sambaddho* of above The second half there, ıs read as *vışkambhārthah sa vıjñeyah kathām sasyāpı sūcakah* // Śubhańkara's readıng (San dā p 72) tallıes exactly wıth that of Sāgara exceptıng ın *sangato* ınstead of *sambaddho*

13 Jagaddhara's readıng (Mā mā p 37) of the fourth foot ıs *yastu (samyak) kāvyārtha sūcakah* / Rucıpatı (An rā p 70) gıves the verse wıth Sāgara's readıng Śankara (Abhı saku p 208) reads the verse as *yatah kutaścıd āyātah sambandhı nobhayorapı* / *vışkambhakah sa vıjñeyah*

kathāmātrasya sūcakah ||

14 NLRK 1 368 Here a citation is given from the *Nāgavarmānka* of an unknown drama

15 NLRK Eng Tra p 62

16 NŚ GOS Vol II p 433, ND p 34 *viṣl abhnātyanu sandhānena vrttam upastambhayatiti viskambhakah* |

17 NŚ GOS Vol II 434 The verse attributed to Kohala has been quoted before Bhā-pra p 215 1 22 *nivesah prathamānke'pi viṣkambhasyāvadhāryate* | p 216 1 1 *ādau viskambhakam kuryād iti bhojena darsitam* | ND p 34 *kohalah punar etam prathamānkādāvevecchati* |

18 NŚ GOS Vol II p 434 *tathāhi bījam binduśca prathamam upakṣipeyte, tatra ca prthag janasyālabdha-niveśatvāt sacivādi-gocaratvācca tadupakṣepe viṣkambhakasyaivāvasara iti yad ucyate tadankāntareṣvapi mantraguptatāyām tulyam iti tatrāpyanivārito viṣkambhaka-pravesah* | *prastāvanānka madhyavartitāpyuktaiva* | Cf Bhā-pra p 234 ll 11 15

19 DR III 28-30, ND p 34, SD VI 62

20 NŚ Eng Tra Vol I p 397 f n on XXI 107

20a Śr pra Vol II p 463

21 NŚ GOS Vol II p 433 *prakarane nāyakāpekṣayā pi ā yasah upayogino'pi madhyamā eva sambhavantiti tatra viṣkambhakasya bāhulyena sambhāvanam iti* |

22 NLRK ll 362-363 Cārāyana, as an authority on the Kāmaśāstra has been twice referred to in the Kāma-sūtra, 1 1 12 and I 5 22

22a NLRK ll 2789-2790

23 Supra, definition of Viskambhaka

24 NŚ GOS XVIII 33 (KSS XX 32, KM XVIII 35) Abhinava (Vol II p 424) says *anyatra rūpake pari mita-kāryopadesāt na tathā praveśakopayoga iti* |

25 ND p 35

26 We cannot accept the observation of Dr S N Shastri (LPSD p. 66) that the above statement of the ND "does not amount to an established principle of dramaturgy, nor has it any support in Bharata's canons", for the reasons stated above

III Aṅkāvatāra (Garbhānka)

1 NLRK 1 397
2 NLRK ll 398-399
3 Bhā-pra (p 218 ll 16-17) reads *samāpyamāna ekasmınnıtaı ānkasya* / and *nātyajñaıh* ın place *nātyoktaıh* of the NLRK ın the second half
4 Mā mā p 369 readıng dıffers from that of the NLRK ın *ekasmınnanke'nyasyaca* /, the second half ıs found as ın the Bhā pra
5 NLRK Eng Tra p 62 Bahurūpa ın hıs Rūpadīpıkā reads the verse *samāpyamānam ekasmınnanke'nyārthatva-sūcanam/samāpyatı hı nātyajñaır ankāvatāra ısyate* // (on DR 1 62) (Taken fram Garbhānka ıts genesıs and development by Dr K K Datta Shastrı, OH Vol VII pt I p 48) Śdt (Bhā-pra p 287 ll 7-9) speaks of two recensıons of the NŚ consıstıng of 12000 and 6000 verses respectıvely The present NŚ however, consısts nearabout 5000 verses
6 NLRK ll 400-406
7 Mā mā p 369 At the end of the Act VIII Makaranda says *astyetat, kıntu bhagavatı pādamūla gamanamapyā sankate.* Jagaddhara comments *tadıha bhagavatı-pāda mūletı sādhārana padollekhena mālatyā bhavışyat saudāmını-pārśva-gamanasya sūcanena navamānkāvatāro'pı sūcıtah* / Then the above definıtıon ıs quoted In the same work (p 79) Jagaddhara quotes another definıtıon of the same
8 SD VI 58-59 *ankānte sūcıtah pātraıstad ankasyāvıbhāgatah* // *yatrānko'vataratyeşo'nkāvatāra ıtı smrtah* / After thıs Vısvanātha remarks *yathā-abhıjñāne pañcamānke pātraıh sūcıtah şaştānkastad ankasyānga-vıśeşa ıvāvatırnah* /
9 The Vıkram, Kalıdas specıal number, 1960 The fisher man epısode ın the Abhı-śaku pp 51, 63
10 DR I 62 *ankāvatārastvankānte pāto'nkasyāvıbhāgatah* / Dhanıka specıfically says *pravesaka-vışkambhakādı-sūnyam* /

11 DR (Avaloka), p 33

12 Bhā pra p 218 ll 13, 18-20, 22

13 SD VI 58-59

14 PRYB p 116

15 RS III 191-192 *ankāvatāraḥ pātrānām pūrvakāryānuvartinām | avibhāgena sarveṣām bhāvinyanke praveśanam ||*

16 NC p 58 The second foot is read *pūrvānkārthānuvartinām |*

17 NŚ GOS XIX 115, KSS XXI 115, KM XIX 115

18 NŚ GOS Vol II p 421 *yathoktam ankāntara evānko nipatati yasmin prayogam āsādya|nāṭyārtha kathā yogād vijñeyo'nkāvatāro'sau |* Here the word *ankāntare* is misleading, the use of the seventh case ending may be taken to signify in an *anka* But the introductory sentence *kathayaiva'* etc, as given below, and also the reading of the NŚ (given above) suggest that the word *antara* here signifies proximity The whole word may also be grammatically explained as *anyah ankah ankāntaram* and then the *adhikarana* is to be taken as *aupaśleṣika* like *vaṭe gāvah suśerate* Cf also the view of the ND below

19 NŚ GOS Vol II p 421 *kathayaiva paraspara-śliṣṭayā nubaddho'nkāvatārah |*

20 ND I 27 p 36 *so'nkāvatāro yat pātrairankāntaram asūcanam |* In the gloss it is said *avicchinnārthatayā sūcanīyārthasyābhāvāt | pravesaka-viṣkambhaka-sūcana rahitam ankāntaram bhavati |*

21 NLRK Eng Tra p 62

22 NŚ GOS Vol II p 417 Here also the use of the seventh case ending creates confusion, but the word *yogah* supports our interpretation

23 NŚ GOS Vol II p 417 *yatra tvanke sarveṣām ankānām yo'artho bijalakṣanastasya samhārah sammilitatvena prāptir bhavati so'vatārānkah |* This is a part of Abhinava's gloss on *yatrārthasya* etc, of the NŚ (GOS) XVIII 16 The full verse has been quoted before Abhinava does not accept the traditional interpretation of the verse as

describing an Aṅka (Cf supra Chap VIII, Anka) In his opinion it describes three types of Ankas, as according to the view of Kohala The above illustration has also been cited in the Bhā-pra p 219 ll 1-2

24 Śr pra (Vol II), pp 462-463

25 Cf supra f n 18

26 Śr pra (Vol II) p 471 *garbhānka cūlikā nkāvatāra-viskambhaka-pravesaka-vidhānam* |

27 Śr pra (Vol II) p 477

28 Supra, second view of Abhinava

29 Bhā pra p 219 l 9

30 ND I 27, p 36

31 ND p 36 *anye tu yatrānke anyānkānām bijalakṣano'artho'-avatāryate tam ankāvatāram āmananti/yathā ratnāvalyām* |

32 ND pp 36-37

33 OH Vol VII pt I Garbhānka p 50

34 SD VI 20 and below

35 Bāl rā Ed Jivananda Calcutta 1884

36 RS III 206 211

37 NC p 60

38 For fuller treatment of the topic vide Dr K K Datta Shastri's article "Garbhānka Its genesis and development in Sanskrit" in the OH Vol VII pt I pp 37-58

IV Anka-mukha (Ankāsya)

1 NLRK 1 408 *sūtranam sakalānkānām jñeyam anka mukham budhair iti*/

2 NLRK ll 410-412

3 Bhā-pra p 218 ll 7-10

4 NLRK Eng Tra p 62

5 NŚ GOS XIX 116 *viśliṣṭa mukham ankasya striyā vā puruṣena vā/yad upaksipyate pūrvam tad-anka mukham iṣyate//* Abhinava (Vol II p 417) ascribes the verse to Kohala

6 DR I 62 *ankānta-pātrair ankāsyam chinnānkasyārtha-*

sūcanāt/Avaloka (p 32) *ankānta eva pātram ankānta pātram/ tena vıslıṣtasyottarānka mukhasya sūcanam tadvaśenottarānkāvatāro'nkāsyam ıtı /* ND 1 26, p 35, RS III 188-189

7 Śr pra Vol II p 463, Śr pra (Vol II p 477) gıves the same ıllustratıon as NLRK

8 Bhā-pra 214 1 22

9 Bhā-pra p 218 ll 1-2

10 Bhā pra p 218 ll 7 10

11 Bhā-pra p 217 ll 21-22, p 218 ll 11 12

12 SD VI 59 60 *yatra syād anke ekasmınnankānām sūcanākhılā/tad ankamukham ıtyāhur bījārtha khyāpakam ca yat // yatha mālatımādhave* etc

13 SD VI 60 and below, pp 349-350 It ıs ınterestıng to note that Vısvanātha here seems to ıdentıfy Dhanañjaya and Dhanıka

14 SD below VI 60 p 350 *anye tu ankāvatārenaıvedam gatārtham ıtyāhuh /*

15 NC p 1

16 NC p 58

V Cūlıkā

1 NLRK ll 412-413 *cūlıkā samjñā-śabdo'yam nepathyasthānasthıtānām* (Dr Raghavan's enendatıon accepted NLRK Eng Tra p 72) (The text reads *nepathye*) *kāryavaśād vıhıtānām ālapanam /*

2 NLRK ll 414-415 The second quarter of the verse ıs found ın the Bhā-pra (p 217 1 18) Bhoja (Śr pra Vol II p 463) also read *māgadha-sūtādıbhıh*

3 DR I 62, Avaloka p 32, ND I 26, p 35, SD VI 58, NC p 58 These texts maıntaın that Cūlıkā ıs the *sūcana* (ındıcatıon) of the *artha* But Sāgara by *arthopakṣepana* means *arthaprakāsana* (1 417)

4 NLRK 1 416-417

4a Journal of the Unıversıty of Gauhatı, Vol III p 18.

4b Cf Bhā pra p 294 1 6 Here ın a lıst of *sadasyas* Śdt mentıons one *nāndı mangala-pāthaka*

5 NLRK 1 426 The ıllustratıons of Cūlıkā, performed by Sūta and Vandın are cıted from the th rd Acts of the V sam and Mu rā (ll 418 425) and of those where leadıng characters take part are cıted from the Act VI of the V sam and Act I of the *Jānakı-rāghava* where Bhīma and Rāvana respectıvely, do the job of *artha prakāsana* Thıs contentıon of Sāgara that even major characters take part ın Cūlıkā ıs supported by a readıng found ın the KSS edıtıon of the NŚ (XXI, III) Here the second quarter of the verse ıs read as *uttamādhama-madhyamaıh*

6 NLRK ll 437 439 The GOS ed of the NŚ defines Cūlıkā as *antaryavanıkāsamsthaıh sūtādıbhır anekadhā | arthopaksepanam yattu krıyate sā hı cūlıkā ||* Abhınava's commentary on thıs verse ıs not avaılable Sāgara's *yatha patı* , as gıven above, ıs not from the Nātya-sāstra None of the above two definıtıons (ascrıbe to Bharata and Asmakutta) also ıs exactly sımılar to that of the NŚ

7 NŚ GOS Vol II p 417

8 ND p 35

9 RS III 182-188

10 NC p 58

11 RS III 187

12 RS p 281 282

VI A general revıew of the Arthopaksepakas

1 NŚ GOS XIX 110-116, KM XIX 108-116, KSS XXI 108-116

2 NŚ GOS Vol III p 64, Dr Raghavan also maıntaıns (NLRK Eng Tra p 62, note on 1 437) that these verses of the NŚ are later addıtıons from Kohala or some post-Bharata wrıter

3 OH Vol VII pt I pp 41-45 Garbhānka

4 OH Vol VII pt I p 41

5 NŚ GOS XXXVII 18 *seṣam uttaratantrena kohalah kathayısyatı |*

6 Mm P V Kane HSP p 24

7 Mm P V Kane HSP p 24

7a Cf Aṅkāvatāra, supra, f n 18, and the definıtıon quoted above that

8 NŚ GOS Vol II p 421

9 NŚ GOS Vol II pp 421, 422, 427

10 Dr K K Datta Shastrı, Garbhānka , OH Vol VII pt I p 46 It may be noted that the Garbkāṅka ıtself ıs a scene ın an Act but came to be recognısed later, as shown before

11 Rucıpatı (An rā p 77) takes Cūlıkā as a decoratıve devıce , *ayam eva cūdıkā nāmālankārah*

12 Cf U ca Act II The Act begıns wıth a Cūlıkā

13 NŚ GOS Vol II pp 416-417 *tatl ā coktam kohalādau* (*Kohalena* ?)

> *trıdhāṅko 'nkāvatārena cūḍayānka-mukhena vā |*
> *arthopakṣepanam cūdā bahvarthaıh sūta-vandıbhıh ||*
> *ankasyānkāntare yagastvavatārah prakīrtıtah |*
> *vıślıṣta-mukham ankasya strıyā vā puruṣena vā ||*
> *yadupakṣıpyate pūrvam tadanka mukham ıṣyate |*

14 Cf f n 8 supra

15 NLRK 1 396

16 NLRK 1 306

17 NLRK 1 364

18 Abhı-śaku p 188 *kvacıt pustake trtīyah praveśakah ıtı pāṭhah|tatra vıṣkambhadvayam tṛtīya-catūrthayor-ankayoh ṣaṣṭhe tṛtīyah praveśakah ıtyarthah |*

19 Abhı-śaku p 70

20 DSL p 54

21 NLRK 1 307 (explaıned before)

22 DSL p 55

23 DSL p 54.

24 DR I 56 58, Bhā pra p 214 ll 15 22, ND I 23, SD VI 51 52

Chapter X

1 NŚ GOS IV 2 3, 10 The NŚ altogether refers to three dramatic representations The title of the first one is not given, it is referred to (I 57) as, *yathā daityāh surairjitāh* Abhinava (Vol I p 26) says of it, *dimasama-vakāi ehāmrgādināṃ anyatamah prayogah |*

2 Mahā-bhāsya on Pānini's III I 26 *pratyakṣam kamsam ghātayanti pratyakṣam balim bandhayanti |*

3 NLRK ll 383-387 *pradhāna-vastu nirdeśād bhavati hi nātakādināṃ nāmeti | pradhānasya nirdeśād vastu nirdeśād vā nātakadināṃ nāma kartavyam|yathā jānakī rāghavam nāma nātakam|rāmānandam|vastu-nirdesāt kunda mālā nāma nātakam|prakaranam api mālatī mādhavam nāma|vastu nirdeśan mrcchakaṭikā nāma prakaranam|* It may be noted that the title *Rāmānanda* neither refers purely to the *pradhāna* nor indicates the theme only Here the name of the *pradhāna* is associated with an indication to the plot

4 Bhā-pra p 300 l 3 *nāyakādi* seems to be the intended reading as the title *Rāmābhyudaya* has been cited (l 4) for illustration which contains both the name of the hero and the chief motif of the theme

5 Al Sa IX 30 31

6 SD VI 142-143

7 An rā p 15

8 Abhi-śaku p 163

(ii) Title of the Anka

1 NLRK 387 388

2 Vidyānātha also gives names to the Acts of his *udaharana-nāṭaka* PRYB

3 Bhā-pra — NLRK

Gaurīgrha (Act I of Nāgā) p 219 l 1 — l 400
Citrasalānka (?) p 250 l 16 — ll 2818-2819
Pumsavanānka (from Chalitarāma) p 250 l 20 — ll 2820 2821
Kulapatyanka (Act II of Udātta-rāghava) p 279 l 10 — ll 3111 3112
Names of two other Acts, Aśvatthāmānka (Act III of V sam) and Caitrāvali (Act I of R V) referred to in the Bhā-pra (pp 217, 237 ll 17, 15) are also found in the NLRK in different contexts than the former
SD (with Laksmī tikā) — NLRK
Asvatthāmānka, pp 348, 372-373 — ll 321, 728-729, 739 respectively
Grhavrksavātikā (Act I of Puspadūsitaka) p 419 — ll 1714-1715
Kumbhānka (Act V of Udātta rāghava) p 421 — l 1806
Vibhīsana-nirbhartsanānka, p 421 — l 1810
Anutāpānka (Act ? of Chalitarāma) p 422 — l 1825
Sundarānka (Act IV of V Sam) p 425 — ll 1798 1799
(For identification of Acts referred to in the NLRK Cf Dr Raghavan's notes, NLRK Eng Tra p 71)

4 Dr G Sastri CHCSL p 97
5 Dr S N Dasgupta HSL p 717, Sukthankar JBRAS. 1925 p 141 KR Pisharoti, Nāndi—A note, BSOS Vol VI 1930 32 pp 819 20
6 Mā mā (with the Com of Jagaddhara) p 81
7 Bhā pra p 287 ll 7-9, for the problem of Ādi bharata see the Paper on the topic by Dr S K De, Our Heritage Vol I Pt II
8 NŚ GOS Vol I (Second edition), p 59
9 Supra Bija (pp 45 47) Nirvahana-sandhi (p 118), Pravesaka (p 240), Viṣkambhaka (p 253)

Chapter XI

1 Mahā bhāṣya as quoted in the *Siddhānta Kaumudī*.

2 LPSD p 319
3 Skt Dr p 326
4 NLRK ll 1045, 1052
5 Abhı-bhā Vol III p 88 *tena pañca vrttayo dve vrttı ıtyādayo' samvıdıta-bharatābhıprāya-pandıta sahrdayammanya paııkalpıtasadbhāvāh pravādā nırastā bhavantı* / Vol I p 269 *dve tısrah pañcetı nırākaranāya catsra ıtyuktam* /
6 JOR Vol II pt 2 p 91
7 Abhı-bhā Vol II p 451
8 LPSD p 325
9 DR II 60-61 and also the *Avaloka* on the verse
10 Bhā-pra p 12 1 6
11 & 12 Abhı-bhā Vol II p 451 The portıon *tasmāt rūpa* (ın 12) ın the text ıs read as *tasmāc ceṣṭātmıkā nyāya vrttır-anyāya vṛttır-vāgrūpā* Thıs ıs evıdently currupt The readıng offered by Dr Raghavan (JOR Vol VII pt 2 p 42) from Madras manuscrıpt as *tasmāc ceṣṭātmikā nyāya-vrttır-anyāya vrttır vā*, does not appear satısfactory as ıt omıts *vāk*
13 Abhı-bhā Vol II p 452
14 Abhı-bhā Vol II pp 451 2 *phala vrttau ca vrttı samānya-lakṣanam vyāpāra rūpatvam yadı nāstı tat katham vṛttıtvam* / *yatkıñcıd ıha nātye samastı tacced vrttıṣvan tarbhāvyam tadā bhaved etat/ na caıvam/ rango hı nāma kā vṛttıh* / *na hı kımcıd vyāpāra-śūnyam varnanīyam astı/ mada-mūrchadı varnanāyām apı mano-vyāpārasya sambhavāt/ na hı sarvam nāṭyam vṛttı brahmatayā samarthanıyam* /
15 Śr-pra Vol II p 485 *nāyakopanāyakādınām mano-vāk-kāya-krama nıbandhanāh pañca vrttayo bhavantı/ bhāratī vımısrā cetı/*
16 NLRK ll 1048 49

II Characteristics of Dıfferent Vṛtti-s

1 LPSD Chap VII
2 NLRK 1 1068

A Bhāratı

3 NŚ (GOS) XX 26, NLRK 1 1054 57
4 Cf NS GOS XX 32 and 39 *lakṣaṇam pūrvam uktam tu vıthyāh prahasanasya ca* /
5 NŚ GOS XX 28, NLRK ll 1070 71
6 NŚ GOS V 59 *upakṣepena kāvyasya hetu yuktı samāśrayā/ sıddhenāmantranam yā tu vıjñeyā sā prarocanā* // Cf also V 135
7 NŚ GOS XX 29 see fn thereon
8 NLRK 1 1073
9 NLRK ll 1080-86
10 NLRK ll 1087-91
11 DR III 6, Bhā-pra p 197, ND p 138, SD VI 30
12 NŚ GOS XX 31, NLRK 1 176
13 Abhı-bhā Vol I pp 249-50
14 OH Vol V pt I and Vol IX pt I

B Sāttvatī

1 NLRK ll 1234 38, NŚ GOS XX 41 *yā sāttvateneha gunena yuktā nyāyena vrttena samanvıtā ca/ harṣotkatā samhrta śoka-bhāvā sā sāttvatī nāma bhavettu vrttıh* // The second foot ın the NLRK reads *tyāgena śauryena* and ın the thırd foot, *harṣottarā* ınstead of *harṣotkatā* of the NŚ Sāgara's readıng ıs supported by those of mss of the NŚ Cf f n 10, 12 below the above
2 Abhı-bhā Vol III p 96
3 NŚ GOS XX 42
4 ND p 139
5 NLRK 1 1273, NŚ GOS XX 43
6 NŚ XX 44 reads Sallāpa.
7 NLRK ll 1276 78 *utthāsyāmyam aham tvam (tāvat) darśayāt-manaḥ śaktim / arere pruharasva paśyāmaste śaktım ıtyādı / samgharṣāśrāyad vāpı prājñaır-utthāpako mataḥ* / The first lıne is from the NŚ. (XX 45) where ıt reads :

aham-apyutthāsyāmı tvam etc The second one may be taken as an ıllustratıon The thırd lıne ıs sımılar to the second half of the above verse of the NŚ where the readıng ıs , *ıtı samgharṣa-samutthas tajjñaır* . /

8 DR II 54 , RS I 265 , SD VI 130
9 NLRK ll 1279 82 and 1285-86
0 NŚ GOS XX 46
1 DR II 55 , RS I 267 , SD VI 132
2 NLRK l 1288 , NŚ GOS XX 48
3 DR II 54 , RS I 264-65 , SD VI 132
4 NŚ GOS XX 50 , NLRK ll 1298-99 , DR II 55 , SD VI 131 , RS I 266
5 NLRK ll 1300 02
6 ND p 139 *ıdam ca mānasam karma vıcıtrābhır-gambhīro-ktıbhıh prārabdha-kārya-parıtyāgāt kāryāntara parıgrahena samgrāmāya parotsāhena sāmādı-prayoga-daıvādınā arı-sanghāta bhedı jananenānyaısca bahubhıh prakāraır lakṣyata ıtı* /

C Kaısıkı

1 NŚ GOS XX 53
2 NŚ GOS XX 54-55
3 SD VI 124
4 NLRK ll 1304 07
5 NLRK l 672
6 NLRK ll 1310 11
7 NLRK l 1312 *upasthāpıta śrngāram hāsyapravacana prāyam naıma varnayantı ācāryah* /
8 NŚ GOS XX 57-58
9 Abhı bhā Vol III 100 101
10 NLRK ll 1327-30
11 NLRK ll 2828-32
12 NLRK ll 1331-32
13 NLRK ll 1334 35
14 DR II 48 50 , RS I 270-76 , SD VI 125-26 , NC pp 68 69

15 NLRK ll 1336-38 The sıtuatıon referred to may be from the thırd act of the *Mālavıkāgnımıtram*

16 NŚ GOS XX 60 and Abhı bhā thereon

17 DR II 51

18 RS I 277 78

19 SD VI 127 , NC p 69

20 Abhı-śaku wıth Ra-ca p 225 *nāyıkāyāśca netuśca yadekante parasparam| sambhogānumatam vākyam narmasphotah sa ucyate ||*

21 Mā-mā p 273 *narmasphoṭastu bhāvānām dehasthānām prakāsanam |*

22 NLRK ll 1338-40

23 NŚ GOS XX 61 *vıjñānarūpaśobhādhanādıbhır nāyako gunaır yatra| pracchannam vyavaharate kāryavasān-narmagarbho'sau ||*

24 DR II 52

25 SD VI 127

26 Mā-mā p 290 *kārya-kāranato yatra nāyako gopayet tanum | narmagarbhah sa kathıto ||*

27 RS I 279

28 NŚ GOS XX 62 *pūrvasthıtau vıpadyeta nāyako yatra cāparas-tıṣthet | tamapıha narmagarbham vıdyān nāṭyaporyogeṣu ||*

29 RS I 279-80 *pūrvasthıto vıpadyeta nāyako yatra vā parastıṣthet tamapīha narmagarbham pravadatı bharato hı nāṭyaveda-guruh ||*

30 NLRK ll 1342-43 *navasangama-sambhogo yatra jāyeta subhruvah | narmasphañjo hyasau jñeyastvavasāna-bhayānakah ||* NŚ GOS XX 59

31 NLRK ll 1344 45

32 Abhı-bhā Vol III p 100

33 DR II 51 , SD VI 127

D Ārabhatī

1 NŚ. GOS XX. 64

2 NŚ (GOS) XX 65 There ıs a thırd one (66) whıch accordıng to the edıtor ınterpolated
3 NLRK ll 1348-49
4 NLRK l 1350
5 NŚ GOS XX 68
6 NLRK ll 1358-59
7 LPSD p 323
8 NLRK Eng tra p 31
9 Dr M Ghosh NŚ p 409
10 Ahı-bhā Vol III p 103
11 See "Pusta ın Sanskrıt Drama and Dramaturgy" (OH Vol IX pt 11) of the present wrıter
12 NLRK ll 1364 67
13 DR II 57-58 and Avaloka thereon
14 SD VI 135 36
15 ND p 140-41
16 NLRK l 1371 and ll 1368 69
17 NŚ GOS XX 69
18 DR II 59, SD VI 136, RS I 284
19 NLRK ll 1372-79
20 NŚ GOS XX 70
21 DR II 59, SD VI 136, RS I 284
22 NLRK ll 1380 84, NŚ GOS XX 71
23 DR II 58, RS I 285, SD VI 135
24 NLRK l 1380, *vıra raudrādbhuta prāyaır yuktah |*

III Vrttı and Rasa

1 NŚ GOS XX 73-74 and footnotes thereon
2 NLRK ll 1358-62
3 NLRK ll 1063-67
4 Abhı-bhā Vol III p 105
5 Abhı bhā Vol III p 452
6 HSP p 24
7 JOR Vol VII Pt 2 pp 45-46
8 DR II 62, SD VI 122

9 RS p 87

10 ND p 130

10a RS p 87

11 Abhı bhā Vol III p 105 *atra sama-sabdah* (*śabdena* ?) *śānta rasa parıgraha ıtı tadvādıno manyanta* | *samāsretyanye paṭhantı* |

12 NLRK 1 1272

13 NŚ KM XX 39, NŚ (Eng tra) Dr M M Ghosh XXI 40

14 NLRK ll 1258 63, cf Abhı-bhā Vol I p 273 where the first verse ıs quoted

15 NŚ XX 43 and Abhı bhā whıch runs as *śrngāre vıṣaya-nımagnam manah na sātıśayam parısphuratītı* |

15a RS p 83

16 Abhı-bhā, Vol II 452 *karuna-pradhānā bhāratī vrttıh parıdevıtabāhulyāt* | *yattu śrngāra ıtı kohalenoktam tan munı-matavırodhā upekṣyam eva* |

17 NŚ GOS VI 39

18 NLRK ll 1972-73 *raudra-bıbhatsa-bhayānakāh bhāratyā-rabhatī-vıṣayāh* |

19 DR II 62, SD VI 122

20 RS p 87

21 NŚ GOS Vol II Introductıon p XX

IV Vrttı and Rītı

1 NLRK ll 1232-33, 1302, 1346, 1385 respectıvely, cf also ll 1971 74

2 NLRK ll 1389 90

3 NLRK ll 1971-74.

V Nature and Mutual Relatıon of the Vrttı s

1 NLRK 1 1386, NŚ GOS XVIII 4
sarvesāmeva kāvyānām (*nātyānām*) *mātrkā vrttayah smrtāh* |
ābhyo vınisrtam hyetaddaśarūpam prayogatah ||

1a NLRK ll 1046 47
2 San-dā, p 73
3 NLRK l 1046 , *Kāvya-mımāmsā* (GOS), 3rd ed p 9
4 Śr-pra Vol II p 486
5 Abhı bhā Vol III p 83
6 ND p 135
7 DR p 57
8 SD p 392
9 NLRK l 1048
10 NLRK l 1050
11 Abhı-bhā Vol III p 91
12 ND p 135 *catasra ıtı caturbhedatvam anyatama-cestāmsa-prādhānya vıvaksayā, aparathāneka vyāpāra-samvalıtam ekam eva vrttı tattvam* /
13 DR p 61
14 SR p 71
15 DR III 2, 4
pūrvarangam vıdhāyādau sūtradhāre vınırgate /
pravıśya tadvadaparah kāvyam āsthāpayen natah //
rangam prasādya madhuraıh slokaıh kāvyārthasūcakaıh /
rtum kañcıt samādāya bhāratīm vrttım āsrayet //
It ıs ınterestıng to note that Jagaddhara attrıbutes the second verse to Bharata (Mā-mā p 6) and Rāghava-bhatta to Dhanıka (Abhı-saku p 8)
16 NŚ GOS XX 28
17 NŚ GOS XX 31
18 NŚ GOS XVIII 107 *vıthyangaıh samyuktam kartavyam prahasanam yathā yogam* /
19 Abhı-saku 13 , NLRK ll 1185-86 , DR III 9
20 NLRK l 1228
21 JOR Vol VI Pt IV
22 Abhı-bhā Vol III p 91
23 Abhı bhā Vol III p 91
24 ND p 36 *prarocanāmukhayor anytrāpı ca rūpakaıkadeśe prākrtādıpāthena bhāratī darsanāt prāyo grahanam arthavat* / *sarva rūpakabhāvıtvāt rasānām ca vāgjanyatvāt sarvarasātmakatva* /

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(ii) *Dramaturgical Terms & Expressions*

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